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RESURRECTION MURAL PAINTING GEORGE H. HALLOWELL

GEORGE H. HALLOWELL'S PICTURES

BY WILLIAM HOWE DOWNES

ONE OF the most interesting things about a picture is the mental bias or slant put into it by the painter without intention; and the more we look at pictures the more we shall be persuaded that this element of character and of style is more significant than the ingredients that the artist purposely employs. Not that the observer is always able to distinguish clearly between what is intentional and what is unintentional; yet a certain difference exists, and the advantage is on the side of the instinctive, if only because it is inborn and inevitable. The man who honestly considers himself a realist is often romantic and imaginative; and it is a commonplace of

criticism that many artists are superior to their school theories. This applies particularly to those who have reached a stage of development at which they can afford to let themselves go with some degree of abandon.

Some twenty years ago, when I first saw eighty-five of George H. Hallowell's pictures in his one-man show at the gallery of the Saint Botolph Club, Boston, I was quite carried away by enthusiasm for his pungent sentiment, splendor of color, dramatic imagination, and fine decorative design. His series of three impressions of a Festa in Southern Italy—memory sketches, apparently, of strange, exotic, fantastic motifs,

which were afterwards worked up into impressive finished compositions—have remained in my memory with extraordinary vividness. Crowded with figures in vigorous action, these pieces had a peculiar visionary quality, spectacular, rich, and full of unexpected power. With them was a group of remarkable landscape and genre paintings and studies from Dalmatia and Montenegro, revealing a relatively unexplored field of the picturesque and the unusual. As strange as the places and people and costumes was the manner in which the artist had clothed these motifs in the weird hues of his romantic imagination. He had gone far afield for his subjects, but there was much in them that responded to his temperament, and he had not come home empty-handed.

A considerable number of copies from the old Italian masters, particularly the Venetians, served as documentary evidence tending to place the artist in the matter of his leanings. These copies, on a reduced scale, of originals by Tintoretto, Giorgione, Bellini, Carpaccio, Ghirlandajo, Francia, Albertinelli, Palma Vecchio, Matteo de Siena, Balducci and Francisco Cossa, proved, as we shall see, that he got a great deal out of these men, more especially, perhaps, Tintoretto and Giorgione.

Not unnaturally he showed the influence of the Venetians quite plainly in his three panels for the reredos of All Saints Church, in Ashmont. The central panel represented the Virgin enthroned with the Child Jesus and a group of saints; the left panel contained a group of angels and saints in white, buff, rose color, green, and red; and the right panel presented a group of apostles and patriarchs. The composition was carefully studied and well arranged in a conventional way. One of the critics discovered that the knight in armor at the left recalled very strongly the knight holding up a banner in Giorgione's Castelfranco altarpiece; while another critic expressed the opinion that the work gained in worth because Bellini had a hand in it, "just as other hands helped Bellini with his work"—thus apparently justifying the candid declaration, *Je prends mon bien là où je le trouve*, but in reality only setting forth the generally accepted theory that all forms are derivative and all ideas common property.

My review of the Hallowell exhibition of

1903 was more or less a rhapsody. Mr. F. W. Coburn wrote of it more coolly, circumspectly, analytically. Mr. Philip L. Hale signed a rather exhaustive technical critique, which was decidedly more respectful in tone than most of his articles on modern art. I spoke of the landscapes as "glorified by the passion for color"; they were the "ardent, fiery, impulsive flights of a Byronic mind, overflowing with creative and dramatic potency." To me the "strong, abrupt contrasts of light and dark, bold and novel silhouettes of mountain and promontory, rich and mysterious shadows full of color, jewel-like iridescence of dawn and afterglow in portentous skies, strange and fascinating combinations of local color forming mosaics of the utmost brilliancy" were the wonders that one recalled and that remained a source of profound pleasure.

On the other hand, Mr. Coburn laid stress upon the intellectual character of the work. Every picture was a design, painted with light and dark rather than with light and shade; the artist worked for good pattern rather than for atmosphere and relief. In one of the pictures he found "not a little of the lapidary kind of loveliness" that Botticelli affected; in others, workmanship as exquisite as that of the Japanese grotesques and as picturesquely fascinating as Gothic gargoyles. Logical order was everywhere apparent, "yet with enough of riot and outbreak to insure the interest that arises from sheer wantonness of power."

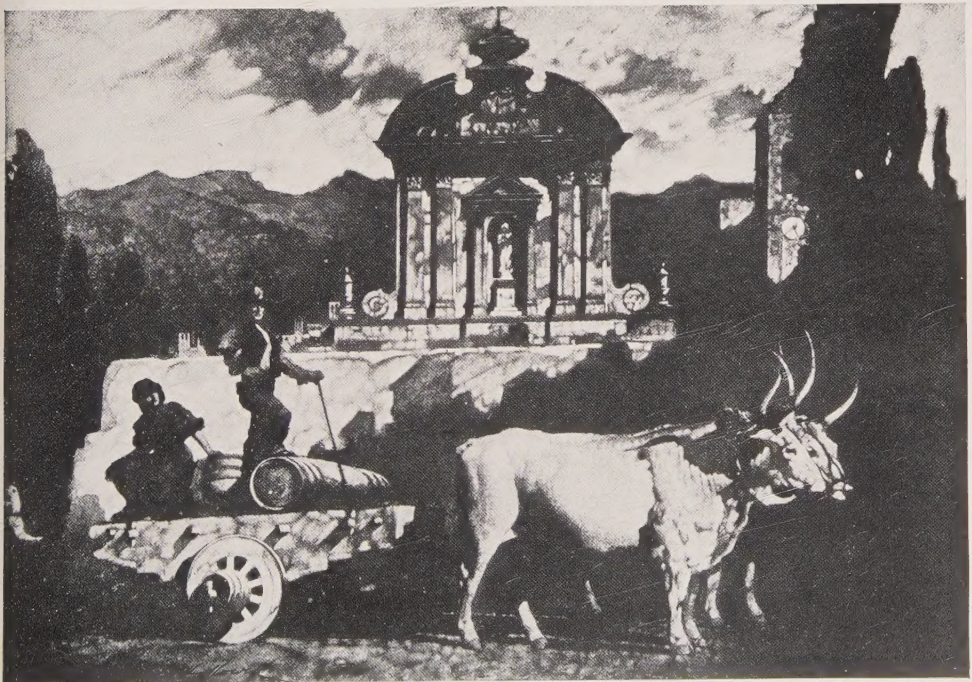
Mr. Hale's verdict was to the effect that, in design, in draughtsmanship, in a remarkable power of detail, the painter's ability was unquestionable; but his color, though handsome in quality, could hardly be regarded as true. "In short, an exhibition interesting in certain directions." Mr. Hallowell was a man of talent, and it was to be hoped that he would turn his very real abilities to "something more serious than water-colors" and let us see what he could do in oils "in a more realistic manner."

Since 1903 Mr. Hallowell has held at least four or five special exhibitions of his work in Boston, at the Saint Botolph Club, at the Boston Women's City Club, and elsewhere; and his water-colors have been given the places of honor at several of the exhibitions of the Boston Water-Color Club, the Boston Society of Water-Color Painters, and



ITALIAN FESTA, NIGHT

GEORGE H. HALLOWELL



WINE CART—SOUTHERN ITALY

GEORGE H. HALLOWELL

the Philadelphia water-color exhibitions held in the Pennsylvania Academy. The one-man show of 1918 at the Boston Women's City Club was the first of his exhibitions composed wholly of oil paintings, and it was also of unusual importance because of the fact that it contained twenty-five new works which took rank among his most ambitious and imposing productions.

In this collection were two Down-East logging scenes of noble design, "War Logs" and "Trench Timber." Any capable illustrator would have found excellent material in both of these motifs; they would have offered a tempting opportunity to any realistic painter able to combine landscape and the figure. What Mr. Hallowell achieved was something more nearly approaching the epic. Truly heroic and in the grand style were these two pictures. Not the pompous grand style of the eighteenth century but a grand style devoid of artificiality, based upon reality and the mysterious power of unerring choice. No qualities have a more direct bearing on the power of a work of art to affect the mind than its qualities in space—the rhythmic open-and-shut swing of its light and dark pattern. This is felt with singular force in Mr. Hallowell's designs, and it is this which gives them their air of dignity and authority.

"War Logs" was a picture of four or five muscular river drivers armed with their long-handled peaveys, or cant dogs, at their arduous and hazardous work of directing, pushing, and assembling the great fleet of thick heavy logs that were beginning their three or four thousand-mile journey from the Maine wilderness to the Front in Northern France, in 1917. It was a subject which would have appealed to such a painter as Winslow Homer, and the spirit in which the work was done was not unlike his.

In the same exhibition were several large paintings of the mountainous Dalmatian coast. In the foreground was the intense dark blue Adriatic; then, rising abruptly from the sea, a great purple range of heights, their tops half hid in the clouds, with their curious contours, their steep flanks seamed and scarred by ages of erosion, looking as if they might be of prehistoric antiquity, like the highlands of some dead planet, majestic in their desolation. I must mention also "The Crown of New England," a large White

Mountain subject, which was another example of the artist's instinct for design. In the foreground, new-fallen snow, drifts lying deep amongst the huge blasted and blackened trees which had been half burned and stood in melancholy grandeur, noble wrecks, their great branches spreading far from the trunks, casting bluish shadows along the undulating surfaces of the snow; and through the rich arabesque of the naked branches there was seen the lovely wave-line horizon of the northern peaks of the Presidential Range, under a windy winter sky of strange and agitated beauty. A landscape fascinating for its stern northern splendor and almost savage force, but not without underlying suggestions of tenderer beauties and graces to reward the seeing eye.

An extraordinary pictorial fantasy of the macaberesque order, entitled "The Goose Step," appeared in this exhibition. The scene was the interior of a vast circus tent, where a three-ring circus show was going on. In the foreground, a clown headed an amazing little procession of three figures moving from right to left. First the clown, then a real goose, and last a ghastly figure of Death in the form of a skeleton wearing a German uniform and spiked helmet. All three were solemnly goose-stepping in unison. The performance was going on with its triple acts; acrobats and trapèze artists, trained horses and camels and elephants, clowns and trick riders were going through their customary stunts; and beyond all the rest of the visible things rose tier upon tier of spectators on the benches, the whole being set off by fluttering pennants and gonfalons, and accented by color notes of barbaric splendor, such as the tub-shaped pedestals whereon the trained animals are wont to perform, and the blue poles or posts which help to support the tawny canvas roof. It was open to the observer to supply his own interpretation of the symbolism. In the grimness of its irony and unexpected contrasts no mediaeval picture of the Dance of Death could excel it.

This genre, however, was altogether out of the common practice of the painter. His most characteristic and habitual subjects were the northern forests, logging camps, mountains and solitudes—motives which are congenial to him and which he invests with a kind of melancholy grandeur



WISSATAQUOIK RIVER DRIVE

GEORGE H. HALLOWELL

of his own. He is an interpreter of moods of nature. A certain beauty in the twilight and in the depths of the burnt forests sets his work apart in a class by itself. He feels the dignity and strength of old trees, and, like Thomas Hardy, he lends to inanimate nature a semblance of almost human personality. His trees seem to be telling a wonderful story of struggle, effort, and achievement; they appear to be endowed with the capacity for emotional life; he draws them with something of the same fidelity and intimacy that a Holbein gives to his delineations of the human countenance. In other words, he has the naturalistic spirit allied to a vein of lyricism which gives driving force to his impressions and lifts them above the plane of the commonplace.

His pictures often have the inevitable aspect, the look of reality that is beyond invention; and it may be that this comes from an exceptional combination of definition and suggestion. The carrying power

of such work proves that it is not necessary to scamp details in order to attain breadth. It is hardly possible to say just how much of the impressiveness of Hallowell's pictures is due to the pattern, but unquestionably the decorative design plays an important part in the effect. John Singer Sargent has gone so far as to declare that Hallowell has the finest decorative talent in America today, and it was doubtless this quality in the younger man's work which led the great painter to purchase several of Hallowell's most interesting compositions, those depicting a Festa in Southern Italy which have been mentioned.

A few biographical and genealogical notes will serve to explain some of the traits that are observable in Hallowell's work and to throw some light upon the influences that have combined to shape his development. His father was Lewis Morris Hallowell, a Philadelphia architect; and his mother, Harriet Cordelia Hawley, was a Boston pian-



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ist and artist. His aunt, Sarah Hallowell, of Paris, was formerly of the Art Instituta of Chicago; his sister, Harriet Hallowell, is also an artist living in Paris; a cousin, May Hallowell Loud, is an artist; and he is related to Stephen and Maxfield Parrish.

George Hawley Hallowell himself was born in Boston in 1871. While still a young child he began to cut from paper the nursery pictures of animals and to draw

with colored chalks on long strips of wall-paper elaborate panoramas, the subjects of which were memory impressions of a day in the country or a visit to the circus, as well as imaginary Indian battles and sea dramas. As he grew older he spent much of his spare time in the picture galleries of the Museum of Fine Arts. In school he was always drawing imaginary landscapes and maps. In due time he became a student



MONTENEGRO

GEORGE H. HALLOWELL

of water color drawing under Harold B. Warren of Harvard. Later on he came under the influence of Professors Charles Eliot Norton and Charles H. Moore of the Harvard faculty. At the age of sixteen he began the study of architecture in the offices of Rotch & Tilden, and, later, in the offices of Prof. H. Langford Warren of Harvard. Following this period, he entered the School of the Museum of Fine Arts, where he studied under Frank W. Benson and Edmund C. Tarbell for three years, receiving the usual number of school prizes. At the same time he was receiving some useful suggestions as to ecclesiastical art from the architect Ralph Adams Cram.

During the Museum School period he occupied himself with book work such as the cover design for the Christmas number of the *Century Magazine* in 1903, etc. In 1899 and 1900 he traveled in Europe making many studies of architecture and stained glass. It was at this time that he painted about thirty copies from the Italian masters and made his studies of the landscapes in Dalmatia and Montenegro. From 1900 to 1906 he was busy with decorative work, altarpieces for churches, stained glass window designs, and figure painting. Prominent examples of his decorative work are the altarpieces for All Saints Church, Ashmont, for the chapel of the Massachusetts Cremation Society at Forest Hills, etc., and the Wentworth window in the Church of Our Savior, Brookline. He modelled a war memorial in bronze and a medal for the 101st Engineer Regiment. In 1906 he went abroad again for a year and made more copies of pictures in Italy. Later he turned his attention mainly to landscapes with figures, forest interiors, snow scenes, with an occasional portrait.

While still a youth he had become interested in logging and mills and the work of the river drivers. Since then he has passed many years on the frontier and in the wild woods, where he has experienced all the excitement and witnessed much of the tragedy that goes with the life of the hardy woodsman. He was captivated by the beautiful color of the northern snow; he painted along almost all of the swift waters of the great rivers of the northeastern states and of Canada. He made his headquarters during this time within range of a dozen

camps and a thousand woodsmen. It was in the midst of a hundred-mile-wide forest fire that he made his cover design for the *Century*, although the subject that he had taken into the woods to finish for this purpose had been "The Crowning of Charlemagne." He was in a small clearing in the very centre of the fire area.

No less than four of his own exhibitions have been held in the Saint Botolph Club's gallery. He has also exhibited in the Pennsylvania Academy of the Fine Arts, the Corcoran Gallery of Art, the New York Water Color Club, the Boston Water Color Club, the Boston Society of Water Color Painters, the Aquarellists of New York (1923), the Boston Architectural Club, and in London, Rome, and many other cities. His latest exhibit was in the Grand Central Galleries in New York. He received the Beal prize of the New York Water Color Club, the gold medal of the Louisiana Purchase exposition at St. Louis, and the gold medal of the Panama-Pacific exposition at San Francisco.

EXHIBITIONS

The National Academy of Design makes the following announcement of its exhibitions for 1924-25: Winter Exhibition—pictures received October 20 and 31; One Hundredth Annual Exhibition—pictures received March 16 and 17. A Centenary Exhibition will take place in the Fall of 1925. Both of the regular exhibitions will be held in the Fine Arts Galleries, 215 West 57th Street, New York. Blanks and circulars giving full information will be issued later. Those desiring to exhibit should apply for further particulars to Charles C. Curran, Corresponding Secretary, 215 West 57th Street, New York, N. Y.

The Pennsylvania Academy of the Fine Arts and the Philadelphia Water-Color club will hold their twenty-second annual water-color exhibition at the Academy from November 9 to December 14, 1924. Exhibits will be received not later than October 21. The prizes to be awarded in connection with this exhibition are the Philadelphia Water-Color Prize, the Beck Prize, the Dana Water-Color Medal, the Lewis Prize in Caricature, and the Brinton Gold Medal.



WUTHERING HEIGHTS

A DRYPOINT

PERCY SMITH



PASSING STORM

A DRYPOINT

PERCY SMITH



THE THREE WITHENS

A DRYPOINT

PERCY SMITH

WUTHERING HEIGHTS

A SERIES OF DRYPOINTS BY PERCY SMITH

INTEREST of late has revived in the Bronte sisters, hence in "Wuthering Heights," where they lived. The Abbe Dimnet has written a book about them; an English publisher has brought out an attractive little volume of Emily Bronte's poems, not previously published, to which Percy Smith, the etcher, an ardent admirer of the Brontes, has contributed decorations.

By way of further contribution, Mr. Smith has now got out a set of five dry-points picturing Wuthering Heights and the Brontes' home from different viewpoints and under varying conditions of wind and weather. Three of these, by his kind permission, we reproduce herewith.

They give undoubtedly an excellent idea of the dreariness—one might almost say, awesome dreariness, of these barren upland moors—dreariness which undoubtedly affected the inmates of the little cottage, but at the same time brought them in touch with the Infinite. One can well understand from these etched views how complete was the isolation of the Bronte family and how, mingled with the conventional femininity of the Victorian period, was developed in these gentlewomen's natures a hardihood and courage, a breadth of mental vision which in their own circles set them apart.

Percy Smith has admirably interpreted

the feeling as well as the aspect of Wuthering Heights in his drypoints. He is a strong etcher, and there is almost invariably a note of the dramatic in his works. He is, it will be remembered, the etcher of the series entitled "The Dance of Death," published shortly after the war and now included in the leading print collections of the world. The Wuthering Heights series has been published in only twenty-five sets. Referring to the smallness of the number printed, Mr. Smith calls attention to the fact that there were five plates to be dealt with all at once, hence even twenty-five of each was "a pretty big printing job." "I was determined," he writes, "to get the best possible quality I could into each proof, and in practice there is a danger, if one does

a large number, that staleness creeps in and the proofs are not so good; also some of the drypoint began to wear rather quickly; that settled the matter." In addition to the twenty-five sets he has six different states in complete sets. The "Storm" does not appear until the third state previously it was only a shower. Allowing for the trials and the proofs which were spoiled in printing, each plate has probably been under the press thirty-five or even forty times, which is as much, the etcher felt, "as the burr could be expected to stand." After the twenty-five sets are exhausted it is possible that the "state" sets will be sold, though the etcher does not desire to part with them. The publishers are Messrs. P. and D. Colnaghi, of London.

THE HISTORY AND REVIVAL OF MINIATURE PORTRAIT PAINTING

BY ALYN WILLIAMS

President and Founder of the Royal Society of Miniature Painters, England

THAT there is an increasing interest in miniature portraits is evident to me from the many inquiries on the subject, and the curiosity of the general public during my exhibitions in the art galleries of the different cities of this country, and much of this newly awakened interest is due to the fine work being done by some of the present day American miniaturists.

It seems paradoxical that the least known phase of art in the United States should be the oldest and original form of portraiture.

The derivation of the word miniature is an exposition of the earliest origins of the art, being derived from the Latin *minimum* or red lead. This was the medium used in the initial letters of the oldest manuscripts and missals which became more elaborated into tiny pictures with all the stiffness of the conventional Byzantine ideals, until the fourteenth century marked a change in the character of illuminated work. From the beginning of the Renaissance, portraits of kings and queens and living models begin to appear as illustrations not only in religious works but also in the songs and romances of the troubadours. From these older

manuscripts and missals has developed the individual miniature portrait.

The greatest collections of miniatures today are scattered examples, the gleanings of different art lovers. It remains to the future to have, it is to be hoped, National Galleries of Miniature Portraits which would be an exposition of the art from its origin to the present time.

If such collections could be made, with an arrangement of the works of the artists in chronological sequence, there would, to the student, undoubtedly be presented three natural epochs in its history: The first, starting with Hans Holbein, in the sixteenth century; the second, with Richard Cosway, in the eighteenth century; the third, with its revival in London thirty years ago.

The first name deserving of attention as a miniature portrait painter is that of Hans Holbein, who studied in Flanders and who came to England in 1526 where he painted, besides many large portraits, a number of miniatures in a manner which showed the influence of the illuminated manuscripts. They were painted upon thin vellum or cardboard—often upon the backs of playing



SELF-PORTRAITS OF DISTINGUISHED MURAL PAINTERS—NICHOLAS HILLIARD, 1547-1613; SAMUEL COOPER, 1609-1672; HANS HOLBEIN, 1497-1531; EDWARD MALBORN, 1777-1813 (CENTER); RICHARD COSWAY, 1742-1821 (LOWER LEFT); AND GEORGE ENGLEHEART, 1750-1829 (LOWER RIGHT), THE LAST BY HIS NEPHEW, J. C. D. ENGLEHEART.

cards in *gouache* or body color with flat backgrounds, and generally with so little definite shadow side to the faces as to make more remarkable the delicacy of modelling achieved. His method of work influenced all miniaturists until the time of Cosway, nearly two centuries later. During Holbein's second visit to England he became attached to the household of Henry the Eighth at Whitehall. Thus a number of his works have been preserved in the royal collection at Windsor.

Nicholas Hilliard, in Exeter, 1547, was the first English artist on record who devoted himself exclusively to portraits "in little." With him begins the famous line of English portrait miniaturists. Isaac and Peter Oliver, father and son, and John Hoskins followed him closely, being far better painters than Hilliard, but none of these artists is to be compared to that greatest of all masters in miniature, Samuel Cooper, who followed about a half century later and who departed from the old style.

Cooper has been justly termed the "Vandyck in little." Like his predecessors he painted on vellum in gouache, completing his work with what, from its exquisite finish, must have been transparent water colors. The best known miniatures of his long and successful career are those of Oliver Cromwell, the Duke of Monmouth, of Charles the Second, and of the Duke of Albemarle, all in the royal collection. His portraits of men are full of strength and character and finer than those of women. The small information we possess about his life is chiefly garnered from the diary of Samuel Pepys.

After Cooper other good painters of that period sank into comparative insignificance coincident with the general decline of English art in the early Georgian period, of which Horace Walpole wrote, "We have now arrived at the period in which the arts have sunk to the lowest ebb in Britain." Artists became teachers, and portraits were manufactured according to set formulas, one artist painting the face, another the draperies, another the hands. Jervas, who was at the head of the profession during the reign of George I, pretended that he was an atheist. The celebrated Dr. Arbuthnot wagered that he could prove him to be the opposite, because he strictly observed the Second Commandment, for in his pictures he did not make "the likeness of anything in the heavens above, the earth beneath, or the waters under the earth."

With the careers of Sir Joshua Reynolds and Gainsborough began the golden epoch in English art, notable for a bewildering list of excellent miniaturists, of whom the most celebrated was Richard Cosway. Born in Exeter in 1740, he may be called the first artist who thoroughly showed the exquisite beauty of painting in transparent water colors upon ivory, though it had been in use as a basis since the end of the seventeenth century. It has been rather unjustly the fashion of late to decry Cosway's work and method. Dr. George C. Williamson in his interesting life of Cosway has clearly established his claim to a preeminence, evinced in the host of imitators, and his influence over a long line of distinguished men: John Smart, Englehart, the Plimers, Ozias Humphrey, James Nixon, Samuel Shelly, Isabey in France, Hall in Sweden, and in America that splendid miniaturist Edward Malbone.

Other well-known painters in the United States who also painted portraits in small, were Gilbert Stuart, Trumbull, the Peales, the two Sullys, Otis and Sharpless.

Few people who had any claims to distinction failed to be painted by one or the other of these artists. At no period has the art of miniature painting attained greater glory than under the leadership of this master of the second renaissance of the art, whose work was undoubtedly influenced by the joyous and decorative quality of Boucher, Watteau, and Fragonard.

After the early part of the nineteenth century, as the costumes became less picturesque, especially those of men, the artists of that period also seemed to become stiffer and more mechanical in their work. There was a multitude of miniaturists, among whom were Andrew Robertson, whose letters are well worth reading, Sir W. J. Newton, Sir William Ross, and Robert Thornburn. Most of these men used much gum and painted large miniatures on ivory, which, although finely executed, seem to aim at copying the appearance of a reduced oil portrait, and which show little sense of imagination or of decorative composition.

We now come to a period when the art was at its lowest ebb. This decline was mainly caused by the introduction of photography, but it was also probably due to poor work. The miniaturists of the Victorian days seem, both in England and abroad, to have grown mechanical and hard in their method of painting. The feeling of making a dainty, decorative little picture seems to have been greatly lost, and would probably have died out if it had not been for the small space the English Royal Academy and the Paris Salon still devoted to such work. There were a few good professional miniaturists who partially carried out the traditions, but the majority of the work, although most carefully executed, showed the strong influence of photography, and the artists too often had developed from retouchers, lacking the requisite art training. Photography almost killed the art, but the revulsion against the inartistic colored photographs, often masquerading as miniatures, also helped to bring about its revival.

The main cause of this, however, was the inauguration of the English Society of Miniature Painters which I founded thirty years

ago, and the various books published about that time by Dr. Propert, Dr. George C. Williamson and other capable writers, calling attention to the beauty of the old miniatures. The third period had started and miniatures once more became the fashion. The Society of Miniature Painters grew very rapidly, and the first exhibition solely devoted to modern miniatures was held by them in the early summer of 1895 in London.

This exhibition was an instantaneous success, very well noticed by the press, and much patronized by the public. Ten years later His Majesty King Edward showed his appreciation of the work done by the Society of Miniature Painters by granting it the title *Royal*, and the average quality of the work shown in its exhibition has steadily increased in quality year by year.

Amongst the other art societies closely following the birth of the British Society may be mentioned the Paris Society of Miniaturists and Illuminators, the American Society of Miniature Painters in New York, which was founded under the presidency of Mr. Isaac Josephi, and the Pennsylvania Society of Miniature Painters in Philadelphia with Mrs. Madison Taylor as its President. Chicago and Brooklyn have founded similar societies, and one is now forming in San Francisco.

I have during the past sixteen years spent

half of my time in the United States, and during that time I have especially followed the progress of painting in this country. In my opinion the art of miniature portraiture has progressed more than any form of painting; the only possible criticism might be, that the modern American tendency in miniature art is to imitate in little, the work of the present day portrait painters in oils. They thus somewhat lose sight of the dainty decorative quality so characteristic of Cosway and the Georgian period. This is probably due to the fact that there are so few of their works in this country to which the student can refer.

As every successful form of art has its imitators, miniature portrait painting has not been exempt. Indeed, it has probably suffered from the worst form of charlatanism—that of the colored photograph on ivory. The mere fact of their being on ivory seems to the uninitiated a warrant of their integrity. They are often quite cleverly colored, but they have no more relation to the genuine miniature than paste has to a diamond.

The art patron can, however, always protect himself by selecting his artist from the exhibitions of one of the miniature societies or by going to an art dealer of repute who will be glad to introduce miniature painters of established reputation.

THE FIRST OPERA

PRESENTED AT FLORENCE IN 1600 AND AGAIN IN 1923

BY HELEN GERARD

THE INTERESTING resurrection of Jacopo Peri's "Euridice," believed to be the earliest opera in existence, was presented the last week of December, 1923, as a parting salute to the Second National Musical Congress, then meeting at Florence.

Desiring to entertain their musical guests of the now reunited Italy, and seeking to do so with "an expression of pure Italian sentiment," the Florentine professors remembered opportunely and loyally their own Peri. They remembered that at Florence, nearly three and a quarter centuries ago, an important musical event had taken place,

which, so far as is known, had never been repeated nor celebrated. Moreover, that event took place in the Palazzo Pitti, doubtless in the *Sala Bianca*, the great white ball room, still materially unchanged and now in constant use for the chamber concerts of the Florentine Friends of Music. It was in honor of the marriage of Maria dei Medici with Henry IV of France, and on the evening of October 6, 1600.

"Euridice" was composed for that occasion by Peri upon a poem by Ottavio Rinuccini. It was the unique presentation of the earliest extant form of the melodic

drama, the original *melo-dramma*, the supreme musical composition claiming the name of *opera* (work) par excellence the world over. What, then, could have been more suitable for the first meeting of the Musical Congress at Florence than a reconstruction of that first—and Florentine—opera, presented by Florentines in the beautiful "White Hall" of the Pitti Palace?

Who but musical history specialists ever heard of Jacopo Peri or his creation, the ancestress of the illustrious line of Italian operas? Even those who might have such a curious item stowed away in their brains, and might, perhaps, take sides in controversies over it—even they could not say that they had heard it.

Peri's "Euridice" (written over three-quarters of a century before the birth of Handel and more than a hundred years before the time of Gluck) preceded Monteverde's celebrated "Arianna" by eight years.

Jacopo Peri, noble Florentine, well known musician, must have been a notable and popular man in his day. By his friends he was called *Zazzerino* because of his thick forelock of "sandy" red hair. He was, as we should say now, keen on the new movement in music. The Cinquecento madrigal upon love themes and the mottet upon religious motive were declining, like the art of painting, in Italy. But new ideas on music were stirring. What would now be called an "advance-guard" was led by one of the ancient Bardi family and called the *Camerata* (or comradeship) of *Casa Bardi*, meeting no doubt at the Bardi Palace. That society took a severely radical position for the development of dramatically musical production, from which the Greek tonality and prominence of the chorus was excluded as unsuitable. The "Camerata" held that a person who sings should imitate the person who speaks, that was to say that the singer should *recite singing*, and that almost in *speaking harmony*. Composers upon these lines were evidently especially encouraged by Jacopo Corsi, who, some six years before our story opens, helped to produce at his own house the first known attempt in the new musical form upon a poem by Ottavio Rinuccini. That was the opera "Dafne," a joint composition by Peri and another "new" man, as we should say, Giulio

Caccini, better known then as Giulio Romano, being Roman by birth. He had long been identified with Florentine musicians, however, as composer of songs—that are still found charming—as player of the lute, and it was as a singer in a part called *Night* in an *Intermezzo* composed by Piero Strozzi that Caccini had first distinguished himself, also at the Pitti, at the festivities of the scandalous wedding of Bianca Capello with the Second Grand Duke of Tuscany Francesco I, Maria's father.

Caccini's daughter Francesca, by the way, was also a writer of verse and music, especially celebrated for a beautiful ballad—the first of a comparatively short list of Italian women composers.

The score of "Dafne" is lost, as, probably, are other primitive operas or recitatives with orchestra and chorus by the same authors. Caccini is known to have written several such compositions. In my Parisotti collection of old Italian vocal music I have found, besides a recitative from Peri's "Euridice" (recognized when it was sung for the Congress), extracts said to be from Caccini's works and a reprint, permitted by the custodians of the archives of the Royal Academy of Saint Cecilia in Rome, of the original decorated frontispiece of a rare edition of "Euridice composed in music in representative style by Giulio Caccini, M. D. C." If that bears any relation to Peri's opera, presented the same year, I do not know. I am not versed in the controversies of musical archeology.

It has been enough for me to hear a resurrection of the beautiful old music and to think a little of its significance.

One cannot forget that the arts for which Florence had been famous in the Golden Age of the bride's ancestors were by Maria's time in full decadence, although Bronzino's brush held something of the illumination of his predecessors, as anyone may see in the portrait of her, and others, in the Uffizzi Galleries founded by her father, Francesco I, the arch-poseur in art and most unjust ruler of all their great family. Maria's mother, Joanna of Austria, had made less impression on the country than her notorious stepmother, the beautiful Venetian, Bianca Capello. Under Maria's uncle Ferdinando I, who had given up his honors as Cardinal and had been the reigning Duke

for the thirteen years since she had been an orphan, the good name of Florence had been revived somewhat. He, of course, had achieved the great international political event of the *Duchessina's* marriage with the warlike King of Navarre, who had rid himself of his first queen and religion to become the Right Catholic Sovereign of the France he had conquered in the name of the Protestantism he now repudiated.

To add to the magnificence of that celebration, Jacopo Peri's "Euridice" became the most fully developed expression yet given of the new music drama, for it was to be sumptuously presented, members of the aristocracy taking part, with the Cardinal Legate together with many Italian and French princes and great ladies in the audience.

Among the guests was one to whom we have reason to be grateful—the nephew and namesake of Michelangelo Buonarroti, who wrote a detailed description of the *grande serata*. Buonarroti was a brilliant scholar and literary man, of such standing as to be a member of the Accademia della *Crusca*, founded less than twenty years before, for the purpose of publishing a complete vocabulary of the Italian language, and to which it has been feared the Government of Mussolini would give a death-blow in the name of economy.

Since a society and literary man, rather than a musician, wrote this description, it naturally affords but a feeble supplement to the musical score. To be sure, it is because Buonarroti says that Prince X played the viola, Count Y the contra bass, etc., that the reconstructors have not been entirely without guidance in recreating the orchestral parts.

In the lack of a libretto, I should have been glad to be able to reconstruct one for myself from the plot which I found later in an extract from the description, too long for publication. Rinuccini apparently presented the legend without Pluto's conditions and, consequently without the usual unhappy ending. Buonarroti says:

"While Orpheus and Euridice, married lovers, are enjoying their tranquil life; Euridice dies from the bite of a serpent hidden in the grass. Orpheus, mourning her, goes, at the counsel and under the conduct of Venus, to the mouth of Hades to lament

the loss of his wife. Proserpine, moved by the beautiful song, influences Pluto to give Euridice back to her husband, making her more beautiful than ever. Upon their reunion the couple rejoice, and they live in greater and more joyous love than before."

The opera, then, without the final tragedy of the legend, closes in the exulting theme expressed with exquisite feeling by Euridice, after the long silence, taken up by Orpheus and developed by the chorus and by the orchestra.

That the piece, as it was produced for the festivities of the royal wedding, was the true mother of Italian opera, not a sceneless cantata like the production of the other day, the description of Buonarroti leaves no room for doubt. He gives particulars of the sumptuous setting of the scenes, the effects of the lights, and the marvellous impression that this new form of musical drama produced upon the distinguished gathering of ladies and gentlemen accustomed to the best the world then afforded in the matter of entertainment.

Undoubtedly then and there, a few years after the first and apparently primitive attempt of *Dafne*, sprang into being, vigorous, full-grown, albeit with signs of youthful immaturity, the *melo-dramma* destined to such a long and prolific career that now, after two centuries, it is still vigorous—and beautiful. Other advance-guards, the *Camerata di Casa Bardi* of our own day, declare that as a musical form it has outlived its usefulness—if they admit that it ever had any as "legitimate music." But they have not yet been able to create an adequate substitute.

In the resurrection of last December no attempt was made to reproduce "Euridice" scenically nor to give the music integrally. The latter, frankly, would have involved many tiresome repetitions. The former could not have been even approximated but with an outlay of time, strength and money impossible to the committee in charge and altogether uncalled for by the conditions which demanded rather a chamber concert.

It would be unfair to enter upon any critical analysis of an exhumed work of this sort, prepared out of civic loyalty and patriotic good-will for the entertainment of a visiting company of musicians. The difficult orchestration from the original figured bass

was made on short notice. It was executed, after few rehearsals, by a far from homogeneous body of solo voices, chorus, and a small orchestra that was mostly composed of professors in the Luigi Cherubini Royal Musical Institute of Florence, and it was led by the reconstructor Maestro Manlio Mazza. From the Museo of the conservatory were loaned the clavichord, the primitive organ and, perhaps, other of the instruments, which included only violas, violoncellos and contrabasses, no violins nor wind instruments.

The multiplicity of difficulties, however, within the grasp of musicians of large experience were so skilfully handled that the object of the concert was achieved with artistic success. The "expression of pure Italian musical sentiment" gave something of pure musical sensation along with a résumé of the historical value of the original "document." There was often something moving in the nobility of the style, the dramatic elements and the melodic quality of the recitatives which almost at times revealed the later developed form of the *aria*. The harmonization worked out of the figured bass has much beauty and tonality, frequently developing phrases such as we are accustomed to consider altogether modern.

In fact the surprised expression, "How modern!" was heard on every side at the close of the production among the audience, which, including the Florentine "Amici della Musica", a society nine-tenths professional or amateur musicians, has the reputation of being one of the most critical in Italy.

From Peri's original form in "Euridice" the grand opera of succeeding generations has been moulded, scarcely altered. The orchestration has been greatly developed, but given no new place. The chorus, dethroned from its essential prominence on the Greek drama, is still where Peri placed it, an accessory to give variety to the production, to reinforce or explain the sentiments of the plot as worked out by the soloists, and to give the latter necessary intervals of repose. Finally, the dramatic action, which is the essential part of the composition, rests entirely with the soloists. This Peri developed with the declamatory recitative of a true musical quality, the *melopea*, the model to which have returned all the principal reformers of the later decadent *melo-dramma*, from Gluck to Wagner, Debussy and some of the most modern of our twentieth century composers—just as our young painters are passing by the later schools of the Renaissance to find their most inspiring masters in the work of the primitive founders of their art.

After listening to the modest, one might say suggestive reconstruction of Maestro Mazza's "Euridice," with his orchestra of a dozen pieces and the chorus partly made up of mechanics who could not leave their work early enough to avoid keeping the audience waiting fully half an hour, one could hardly resist speculating upon the enchanting production which Tossellini at the Scala or Gatti-Casazza at the Metropolitan might create out of Peri's figured bass and the detailed description of the first production for Maria dei Medici's wedding by the nephew and namesake of Michelangelo Buonarrotti.

CHARLES CARYL COLEMAN

Charles Caryl Coleman, whose photograph in the costume of a Venetian Senator is reproduced on the opposite page, is and has been for many years, one of our foremost American water-colorists. Interesting and valuable collections of his paintings are to be found in the Boston Museum of Fine Arts and the Museum of the Brooklyn Institute, as well as in other public and private collections. He is one of those who has invariably used pure color in transparent

wash with success and sparkling effect. The photograph was taken by Morgan Heiskell in Mr. Coleman's studio at the Villa Narcissus, Capri, where for many years now he has made his home. Those who have attended the Conventions of the American Federation of Arts for some years will remember that held in Washington in 1916 when Mr. Coleman was in attendance and one of the guests of honor at the concluding dinner.



PHOTOGRAPH BY MORGAN HEISKELL

CHARLES CARYL COLEMAN

WEARING THE COSTUME OF A VENETIAN SENATOR
IN HIS STUDIO, THE VILLA NARCISSUS
CAPRI, ITALY

A MEDIAEVAL MASTERPIECE

THE TRINITY CHURCH SCREEN AT HOLYROOD PALACE, EDINBURGH, SCOTLAND

BY W. G. BLAIKIE MURDOCH

SALIENT among the things which render mediaeval Scotland fascinating is the singular refinement which marked her royal court. Of the Stuart Dynasty, acquiring the Scottish throne in 1371, there were few if any scions who were not interested in the arts. It is doubtful whether James I, crowned in 1424, was really author of the poem, *The Kingis Quair*, which historians of literature persist in ascribing to him. Nevertheless, there is evidence that he was given to composing verses, being also an amateur painter. And two of his daughters, Margaret and Eleanor, won renown by their writings. But of all the Stuarts, it was perhaps James III with whom the love of art was most impassioned. And his name has come to be associated with four exquisite paintings, which, known as the Trinity Church Screen, are conserved in the ancient royal palace, Holyrood.

At the time that, in European painting, there were only two great schools, that of Italy and that of the Low Countries, the latter had notably intimate relations with Scotland. It was thence very largely that they imported the wool for the world-famous tapestries woven at Bruges and neighboring towns. In 1449 the Scottish sovereign, James II, took as bride a Netherlandish lady, Mary of Gelderland, and on the death of that King in 1460 Queen Mary founded the Holy Trinity Church, Edinburgh, no doubt as commemoration of her deceased husband. Although in modern times the building has been sadly changed, it still confirms the tradition that originally it was a gem of Gothic architecture. And it was a priest named Edward Bonkil, some time confessor to the founder of the new place of worship, who was appointed its first provost. Of him it is told that he was a skilled musician. And, as will appear shortly, his memory, like that of James III, is closed associated with the Trinity Church Screen.

Since remote ages, trade and art have been good friends. In many instances, owing to

commercial connection between two lands, the intellectual life of the one has proved a boon to that of the other. And with mediaeval Scotland intimate with the Low Countries, alike through commerce and a royal marriage, it was the more natural that the Scottish court should look to Flanders when a fine hieratic decoration was in request. The actual altarpiece, set in Trinity Church, is no longer extant, alas! The church being today a Presbyterian one, it has not any call for an article of that description. But quite Flemish in style are the pictures on the screen which hung on hinges in front of the altar. This screen consists in two shutters or panels, either having a picture on both sides. The painting is in oils, the panels themselves being of fir wood, each slightly more than 6 feet long and a little over 3 feet broad.

With the old masters in Flanders, the creation of a picture was a very protracted affair. Today, people offer homage to the bright-hued modern paintings, as conferring an air of cheerfulness on the home. But it is questionable whether this brightness will not darken within comparatively few decades. Many modern pictures are full of oil, which diluent tends by degrees to cast a film over the colors. In numerous modern works, care has not been taken to cover with pigment every fraction of the superficies involved, and such omission makes for the gathering of dirt, obviously a foe to the longevity of bright tones. If the Flemish masters were careful to see that the whole surface was clothed, so too was it their method to paint a coat, put the picture in the sun to dry, then paint another coat. This action being repeated again and again, the ultimate work was virtually free of oil. And, in the Trinity Church Screen, there is perceptible hardly a sign that the flight of ages has brought any spoiling. The pictures still glow, like a casket of jewels. The colors might have passed but yesterday from brush to panels.

Everything has its ancestry. And por-



JAMES III, THE CROWN PRINCE, AND
ST. ANDREW



MARGARET, WIFE OF JAMES III, AND ARMORED
KNIGHT

traiture, as nowadays counted, would seem to have largely owed its origin to the practice, with mediaeval donors of sacerdotal adornments, of causing themselves to be represented within those works. As there is a picture of Bonkil in the Trinity Screen, it is possible he was its giver. But it cannot but be felt that a masterpiece, which must have cost a large sum, was in far greater likelihood a present to the church of Queen Mary's founding, from her son James III. Loveliest of the four leaves is that bearing the portrait of this connoisseur monarch, clad in crimson. Behind him is St. Andrew, patron saint of Scotland. Behind him is the prince, eventually James IV, he also wearing

crimson; and above his head are blazoned the Scottish royal arms. The wife of James III was Margaret, a princess of the triple kingdom of Norway, Sweden and Denmark. And next in loveliness to the James III panel is that with the portrait of this lady. Her bodice is warm red, her dress dark blue; and on her praying-stool occur the arms of her Scandinavian Kingdom, impaled with those of Scotland. But there is no clue as to whether it is the patron saint of Norway, or of Sweden or Denmark, who is set forth as an armored knight, standing beside the queen.

It is on the other side of the James III panel that the Holy Trinity is painted. It



THE HOLY TRINITY



BONKIL AND ST. CECILIA

is on the other side of the Margaret leaf that Bonkil is shown, kneeling beside St. Cecilia. This latter topic may have been chosen as homage to Bonkil's talent in music. And his identity is certain, because the coat of arms, figured on the organ-stool, is known to have been those of his family. But if the angel beyond the organ is a representation of Mary of Gelderland, it cannot be more than a likeness from memory. For James IV was born in 1473, and since he is depicted as a boy of say nine, the screen must have been executed about 1482, Queen Mary having died nineteen years prior to that. Presumably, on a votary entering the fair church of her

founding, if he came at an hour when mass was not being celebrated, he saw before him the portraits of James III and Margaret. And when a service was going forward, and the leaves were swung back, the Trinity and Cecilia pictures became the visible ones, the now vanished altarpiece being disclosed between them. It would be natural to display those more sacred subjects at the time of prayer.

The four leaves have the guise of being by one man, but who was this great artist? Twenty years after James VI had united the Scottish and English thrones, namely in 1623, there was drawn up for him: "Note of all such pictures as your Highness

hath at this present, done by several famous masters' owne hands, by the Life." An entry in this catalogue is: "King James III of Scotland, with his queen, done by Joan Vanak." And if that is meant for Jan van Eyck, the ascription to him is obviously wrong, for he died ten years before the birth of James III. It was suggested later that the pictures were by Mabuse; it was claimed later still that they were by Hugo van der Goes; and this contention has been championed with especial keenness. In the mid-fifteenth century, when the Medici family of Florence were still engaged in trade, their firm had at Bruges an agent, Tomasso Portarini, who was a remote kinsman of Dante's Beatrice. And Van der Goes being then resident at Bruges, Portarini commissioned him to paint an altarpiece for the Church of Sta. Maris Nuova, Florence. This work is now in the Uffizi Gallery of that same city. Information about Van der Goes is conspicuously vague, the Uffizi altarpiece being well-nigh the solitary thing which close students of Flemish art are unanimous in calling his. It duly resembles the Trinity Church Screen, and the artist is supposed to have died in that very year, 1482, which, as has been seen, probably witnessed the completion of the panels.

There is here no conclusive evidence, however. The person who compiled the catalogue for James VI should not be thought ignorant, because of his obvious mistake in assigning the Trinity Screen to Van Eyck. It should be remembered that verification of dates was not the simple matter in the seventeenth century which it is today, with encyclopaedias available everywhere. The compiler surely had knowledge of the traditions in the Stuart family with regard to their ancestral portraits. He surely had good reason for listing the James III and Margaret likenesses as things which had been painted from life. Now there is no record that Van der Goes ever visited Scotland. If, on the other hand, James III and his family has gone to Flanders and sat to the Bruges master, the journey would beyond all doubt have been mentioned by Scottish historians. And as to Mabuse, there was only a boy of twelve in 1482. There are certain cardinal truths which art experts are prone to forget when the authorship of a singularly fine work is under debate.

Almost invariably, they seek to ascribe it to an artist of high fame, creator of many other things of equal merit. But of writers of verse, are there not countless who are immortal through a few little pieces, the rest of their song being voluminous, yet of slight note? And if a lofty inspiration comes to most singers merely on occasion, why should it be expected to come with greater frequency to painters? A grand anonymous picture may well be the handiwork of a man whose name is unfamiliar, owing to his other productions being comparatively poor.

Of those arts which James III cared for passionately was music. And it is absolutely proved, by entries in the Accounts of the Lord High Treasurer of Scotland, that in the reign of that monarch, court musicians went from Scotland to Bruges to study, their expenses being paid by the crown. It may fairly be assumed that painters went also to the city which was at once the home of Van der Goes and the centre of the wool trade, in which Scotland's participation was so important. It is amply probable that one of these nameless painters studied under Van der Goes, or, at least, familiarized himself with that master's work, as too with the Flemish methods in general of painting, thereafter returned to Edinburgh, and wrought the Trinity Church Screen. It is in fact likely that this person was sent to Bruges by the royal family paying the costs. There is in the Screen exactly one note which is not Flemish; for gold is exceedingly rare in big Flemish paintings, though common in Italian; and the Screen has passages in gold, for example in the representation of the throne of God. It is significant that, again in the Accounts of the Lord High Treasurer of Scotland, but under dates in the reign of James IV, there is repeated mention of payments for gold for the use of artists who were fashioning decorations for the Chapel Royal at Stirling, that town having then been a favorite home with the Stuart dynasty.

With their colors rich as the prose of the Bible, how glorious the portraits of James III and Margaret must have looked in their first and proper domicile, a fair Gothic church. Precious as historical records and as works of art, they testify to the refinement of the Scottish Court.



ONE OF THE BEACHES NEAR HONOLULU

ART AT THE CROSS-ROADS

BY MABEL C. BROWN

THE romantic charm of the Hawaiian Islands, the "cross-roads of the Pacific," has for many years been an inspiration to writers. Stevenson, Mark Twain, Rupert Brooke and many others of note have paid tribute to its natural beauty and seductiveness, in prose and poetry. Today artists, craftsmen, and art patrons are beginning to realize the possibilities of "the islands" in the fine arts. A fast growing art colony, the establishment of the Hawaiian Academy of Design, and several enterprising art galleries in the city of Honolulu attest this most welcome state of affairs. In the commercial arts, distinctly Hawaiian motives—gaudy rainbow fish and the decorative varieties of tropical foliage—are being utilized effectively. Mainland galleries are showing interesting exhibits of oils, water-colors, etchings, and woodblock prints, from this remote outpost of art.

The introduction of new problems of technique, of unaccustomed scenes and peoples, of arresting colors in strange combinations, is unquestionably beneficial and stimulating to the progress of art. Hawaii, with its iridescent waters and azure skies, its lush tropical woodlands, its mountains and coral strands, such scenic wonders as fiery Kilauea and snow-capped Mauna Loa, or the cloudy depths of Haleakala, presents abundant material for experimentation.

Tropical foliage alone, which differs in each one of the five larger islands, is an inexhaustible subject, with forests of graceful lehua in the higher altitudes, and koa, ku-kui, lacy algaroba, giant banyan and monkeypod, feathery palms of every description, on the lower slopes and plains. The dramatic qualities of color to be found here in such brilliancy and profusion appeal to the oil and water-color painter, particularly to the latter. The water colors of Sargent, Dodge McKnight, and Benson have excellently demonstrated the adaptability of this medium to tropical waters and scenes. A well-supplied palette is indeed necessary to cope with the luminous mauve, emerald, and lapis lazuli of coral seas; the juxtaposition of rust-red soil and bright ochre of waving sugar cane and rice; of jet black volcanic rock and foaming wave; and the tenuous rainbows which are always present in this land of liquid sunshine.

The portrait artist, too, finds at the Cross-roads intriguing types of human nature, in the racial mixtures of Polynesian and foreigners—Japanese, Chinese, Filipinos, Fiji Islanders, and a host of others. Even the most superficial observer cannot fail to be impressed with the colorful spectacle of these oriental peoples particularly, clad in their native costume, placed in a purely occidental atmosphere, against a background

of occidental traditions and institutions. Hawaii, as is generally known, has long been controlled politically and economically by *haoles* (white people), the descendants of the early New England missionaries; and modern civilization, with its trolley cars, telephones, motors, schools, fire-proof hotels, and daily newspapers, prevails in the large centres of population. Many it is true, lament the growth of industrial prosperity induced by Yankee enterprise. Artists journey thither, intent upon following the footsteps of Gauguin to a semi-barbaric "mystic isle," and are surprised to find at the Cross-roads a modern, civilized community. However, the amenities of living are, after all, conducive to efficient workmanship, and an accustomed bill of fare more satisfactory to the individual, in the long run, than an exotic diet of breadfruit and poi. Then, too, the more romantically minded can journey farther, with little difficulty, abandoning Oahu, the centre of metropolitan activities, for the more primitive and equally alluring islands of Hawaii, Maui, Molokai or Kauai.

Much could be said relative to the admirable work which is being done by artists who have long been a part of the art tradition of Hawaii and by those who have come recently. An increasing number of steamship lines is making for accessibility and attracting a steadily growing number of lovers of the warm, sensuous beauty of this land. Living is a leisurely and friendly affair, free from the rigors of sterner climates. Conditions are favorable to art, as the community itself is feeling a need for its cultural influence, and loan exhibitions of paintings and prints from the mainland are being solicited. A very commendable activity of the art colony has been the attempt to revive some of the ancient native handicrafts. While in the present day little remains of any art impulse among the native Hawaiians, the Bishop Museum treasures marvellous hand-carved wooden calabashes, beautiful specimens of weaving and dyeing, and priceless feather capes designed for royalty; but the modern Hawaiian knows little of these crafts and is content with strumming a ukulele or stringing flower leis for tourists.

It is the intent of this article but to suggest some of the possibilities for serious endeavor offered by the Paradise of the Pacific to



MOONLIGHT ON THE HONOLULU SHORE

THIS PICTURE GIVES SOME IDEA OF THE PICTURESQUE AND PAINTABLE ASPECT OF HAWAIIAN SCENES

the artist. The individual will find ample opportunity to follow his particular bent upon his arrival. For those who may be disheartened by the encroachment of modern

living conditions, it may be said that Hawaii will never lose its poetic appeal. Its dreamy loveliness will always stir the imagination and warm the senses, and for one who lingers long enough in its midst the lines written by Mark Twain many years ago still hold true:

"No alien land in all the world has any deep, strong charm for me but that one; no other land could so longingly and beseechingly haunt me sleeping and waking, through half a lifetime, as that one has done. Other

things leave me, but it abides; other things change, but it remains the same. For me its balmy airs are always blowing, its summer seas flashing in the sun; the pulsing of its surf-beat is in my ear; I can see its garlanded crags, its leaping cascades, its plummy palms drowsing by the shore; its remote summits floating above the cloudrack; I can feel the spirit of its woodland solitudes; I can hear the splash of its brooks; in my nostrils still lives the breath of flowers that perished twenty years ago."



THROUGH THE OLIVES—SORRENTO, ITALY

H. ANTHONY DYER

H. ANTHONY DYER

BY W. ALDEN BROWN

RHODE ISLAND, although the smallest state in the Union, has the honor of being the first community on this side of the ocean in which fine arts originated. Of the two hundred or more artists who have set up their easels in the state, few have been more widely known than H. Anthony Dyer, painter and lecturer, who was born in Providence in 1872 and who, beginning to draw and paint as a boy, has consistently and continually developed his talent until today his success has reached far beyond the borders of his native New England.

In 1881 the Misses Carter came to this country, teaching the old-style English method of water color painting. They had summer classes at Wickford, R. I., and later on at Newport and Bar Harbor. Mr. Dyer studied and sketched under their direction, painting landscapes in the realistic style. During his boarding school and college years he devoted his summers to painting and sketching in the South County of Rhode Island and Nantucket, Mass., where the old New England motives most attracted him.



H. ANTHONY DYER

In 1894, after graduating from Brown University, Mr. Dyer decided to paint seriously and went abroad for study. In Holland he was associated for a time with a group of artists including J. H. Weissenbruch, then at the height of his fame, and other younger men. Feeling the influence of the modern Dutch School, but realizing a lack of preparation, he returned to Providence to enter the Rhode Island School of Design, where he began at the beginning and worked up through all the classes offered.

In 1896 Mr. Dyer first visited Italy, a country which today furnishes him some of his best inspiration, and painted with many of the young Italian painters in

Sorrento and Capri. From there he went to France for the summer and joined a group of landscape painters at Giverny and Barbizon.

Returning to America, he revisited the localities so dear to him at this time, the old South County of R. I. and Nantucket, Mass. For the period of three terms of office until about 1900, Mr. Dyer was executive secretary to his father, who was then Governor of Rhode Island, and during that time most of his painting was done in New England.

In 1900 he was married to Miss Charlotte Tilden, daughter of Henry Tilden, a man of prominence in art circles. They went



THE WAY TO THE SEA—SORRENTO, ITALY

H. ANTHONY DYER

abroad, and Mr. Dyer painted in France and Italy, returning to Providence to give his first really important exhibition of paintings. This was at the Providence Art Club in 1901.

At this period Mr. Dyer made his home on an old farm near Riverside, R. I., which had come down through a branch of the family. Here the first mayor of New York City, Thomas Willett, had lived in the old colonial farmhouse. A fire had destroyed everything but the great old chimney, around which a new house was built and named "Chimney Corner." This place became quite a centre for painters, and here Mr. Dyer conducted Saturday classes, working

in the lovely old country of Barrington and Hampden Meadows. It was here that his daughter Nancy, now a successful young artist, was born. Upon his decision to remove to Providence, the studio home was passed on to other members of the family who still occupy it.

During the summer of 1906 Mr. Dyer again painted in Holland and France, returning to Providence to occupy his new house. It was at this time that he began exhibiting in other cities, meeting with success in New York, Washington and Boston.

One of Mr. Dyer's greatest friends in art was the late Richard Canfield, who always had a true appreciation of what real painting



SILVER SHINGLED—A RHODE ISLAND HOUSE H. ANTHONY DYER

meant and for whom Mr. Dyer arranged an exhibition of his Whistlers at the Rhode Island School of Design.

Mr. Dyer's father, former governor of the state, then Mayor of Providence, died in 1906, and for several years Mr. Dyer remained in Rhode Island, beginning in these years his connection with the Newport art colony, and in 1907 and 1908 he gave exhibitions in the small gallery at the Newport Casino.

During the last fifteen years it has been Mr. Dyer's custom to make an annual painting trip to Europe, a programme adhered to except for the war period, during which time he made a specialty of painting the old

farms of Southern Rhode Island. Early in his career he adopted the policy of showing his paintings in exhibitions consisting exclusively of his own work, which in his case has been a most successful method. In addition to the art centres mentioned, he has held exhibitions in Cleveland, Chicago, Denver, Rochester, Syracuse, Fall River, Mass., Madison, Wis., and other cities, but latterly his exhibitions at Newport, in the Cushing Memorial Gallery on the grounds of the Newport Art Association, and in Providence, at the Tilden Thurber gallery, have almost exhausted all his season's work.

Shortly after his graduation from college,



IN A SOUTH ITALIAN FARMYARD—SORRENTO

H. ANTHONY DYER

Mr. Dyer joined the Providence Art Club. He was soon a member of the Board of Governors and rose to the presidency of the club, where he presided over its destinies for about a dozen years. He was one of the five original founders of the Providence Water Color Club, now in its twenty-eighth year, and was president of that club for several years.

At one time, also, he was an artist member of the Boston Art Club and for years a member of the Boston Society of Water Color Painters.

In addition to his work as a painter, Mr. Dyer has given a large part of his energies to preaching the doctrine of the love of art,

and each year he gives numberless talks all over southern New England on the function of art as a refining and educating influence in modern life.

This winter he has just completed a series of lectures in the Brown University extension course on the appreciation of art and how to enjoy pictures.

At the beginning of his career, Mr. Dyer worked carefully in a realistic way under the influence of the English School, but he soon began to develop a system of painting with transparent glazes possessing richness and having an impressive quality. Gradually coming to deplore the fact that accident plays so important a part in water color



IN A LOMBARDY HILL TOWN—ITALY

H. ANTHONY DYER

washes, he made experiments along somewhat original lines and at last adopted a technique working on a water color paper of a warm grey or tan and painting everything of a lighter value than the paper with the use of body color and everything darker in transparent washes. This method gives a richness and brilliancy hard to obtain by plain washes. By its use, pictures suggesting great detail are done in remarkably short time.

Even during his early career he had unusual facility in foliage painting and possessed practically unerring taste in selecting subjects. He soon developed a correct color sense, and of late the only

change seems to be an added note of seriousness and a fuller appreciation of the use of the line.

In New England landscape, winter views of snow-laden valleys and hills play an important part, and in these compositions Mr. Dyer has so arranged his material as to give a subtle analysis of the tree trunks and branches as well as the effect of winter atmosphere. Another favorite New England theme is a low-lying horizon line of interesting design topped by a finely graduated grey sky.

In Holland, the tulip beds have attracted Mr. Dyer, and the series of paintings on this theme was especially satisfying.

In France, the landscapes of Brittany and Normandy and the old doorways of the houses overgrown with climbing blossoming roses have furnished a never-ending series of subjects of remarkable variety and sympathetic quality.

In Italy, the old olive trees with fantastic forms outlined against the sapphire of sky or lake offer themselves in picturesque profusion and the lakes themselves make lovely symphonies in blue and amethyst.

In the mountain regions of Italy and Switzerland, Mr. Dyer has of late found rugged subjects which lend themselves to panel-shaped compositions of infinite variety. Snow-capped peaks melt into the sky or stand out in relief as the case may be, and the descent into the valleys below is made through mysterious depths of green and violet. At times the foreground is a lake in which the mountain peaks reflect. These pictures offer immense possibilities in a field not hitherto approached in a modern fashion.

In all his work Mr. Dyer refrains from presenting startlingly new effects which

so many modern painters deliberately seek. His feeling is always for truth and beauty rather than for meaningless abstractions masquerading as modern freedom from restraint. His discreet treatment of themes has created a feeling of confidence on the part of the public which has led to his paintings being placed in many of the best private collections in the country. He is also represented in the permanent collection of the Corcoran Gallery, Washington, D. C., and in the Providence Art Club.

Continuity in art is an interesting study. This particular phase of art manifestation has recently been discussed in regard to Mr. Dyer, who is directly connected with the Hoppin family. For a hundred years, Providence has been ably represented in painting or design by one or more members of this gifted family, beginning with Augustus, Thomas F., Dr. Courtland, and Dr. Washington Hoppin, and continued by the late Gabriel Bernon Dyer, uncle of H. Anthony Dyer, and in recent years by Nancy Dyer, talented daughter of the subject of this sketch.



A LITTLE CORNER IN OLD FRANCE—OLD NORMAN H. ANTHONY DYER



PORTRAIT OF MRS. JOHN STEWART McLENNAN

BY
EBEN F. COMINS

THE AMERICAN MAGAZINE OF ART

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THE COST OF ART

Under the caption "The High Cost of Beauty," Hermann Hagedorn in a recent number of *The Outlook* complains of the prices which contemporary artists charge for their works. He claims that it would be much better to sell more pictures each year at a smaller cost than to keep up the high prices and be obliged to store away many unsold works in the attic. He says that artists who may scarcely be known outside of the family circle ask from \$400 upward for their paintings, and that for the average painter the price mark is little more than a convention, for though he sends to many exhibitions in almost every instance his works are returned unsold. Looking at the other side of the question he continues: "The fact is that only men with incomes ranging from \$20,000 a year upward can afford to buy paintings at \$500 or \$1,000 apiece. Men of such incomes who also have artistic tastes, and who are not more intent on great names than on the beauty inherent in a canvas, are rare animals;

the market even of an accomplished, acknowledged artist is therefore extremely limited. A situation is created, in consequence, which is of no benefit to the artist and keeps from the public what might be a source of the highest pleasure and spiritual development; the artist's works gather dust and scratches in his attic, and the man of moderate means who wants beautiful things in his home has to be content with photogravure reproductions or with etchings.

"It is a question which artists might profitably ponder—whether they, as well as the public, might not be the gainers by a candid readjustment of the prices charged for the works of the great body of contemporary painters and sculptors. It is of the greatest value to every artist that large numbers of people should not only desire to own but should be able to own the work of contemporary artists. A painting on a suburbanite's wall, which the artist has sold for \$100, has given and continues to give him a considerably larger return than a picture marked \$800, which reposes unseen in his attic, is likely ever to give him. It gives the owner and the owner's family and friends a 'feel' for pictures; like the huge signs showing electric beer bubbling in electric glasses, which of old excited the ire of the prohibitionists, it stimulates the thirst.

"There is another angle to the matter. Lovers of art are not limited to great cities, and the need for the high relaxation which beauty gives is as great in the small community as in the metropolis. Every American town of any pretensions should, in time, have its own art museum. There is no reason why every town should not create such an institution if American artists will bring their prices to a level which the average small-town community purse can meet. It is inconceivable that the wider distribution at lower prices of the best, and even the second and third best, examples of American art should not in the end bring to their creators not only a wider fame but a more substantial financial return than the present prices can ever give to any but a fortunate few."

Mr. Hagedorn is undoubtedly right in the main, but he apparently does not know that many artists, even among those widely known outside of the family circle, are glad

to sell small pictures suitable for the home at from \$250 down. At the Grand Central Galleries last winter one entire room was filled with works by well-known artists, obtainable at \$250 each.

To a great extent it is the foolish, ignorant public that has put up the "high cost of beauty," measuring the value of art by the price charged for it or that which it brings in the open market. If people would buy works of art because they liked them rather than because they thought they should like them, or someone told them it was the thing to do, the "high cost of beauty" would come down.

Also Mr. Hagedorn may not know that the average small-town community is much more determined to secure examples of the foremost artists' work than are the great cities, because they, too, measure merit by reputation.

But in every matter relating to art there is the so-called vicious circle—good art producing appreciation, and appreciation producing good art, and no way of knowing which begins the game.

Undoubtedly Mr. Hagedorn is right with regard to the fictitious prices put on many American paintings, particularly when in most instances it is well known that the artists will gladly accept much less. When art gets into the field of business it should observe business principles.

In a recent number of *The Architectural Record* was published a most interesting and enlightening article by Russell F. Whitehead on "Some Work of Aymar Embury, II, in the Sand Hills of North Carolina." Not only is the work, which is elaborately illustrated, fine in itself, but the fact that through the influence of one architect an entire section of the country which was utterly barren and where there was no building at all some years ago, has been made a center of fine building, is eminently worthy of note.

Mr. Aymar Embury, II, who is well known by his writings on architecture as well as his architectural work, has in his designs for domestic, public and semi-public buildings in the sand hills of North Carolina, where Pinehurst and Southern Pines have grown up as winter colonies, created in the best tradition of his colonial predecessors.

NOTES

The North Shore Arts Association opened its Second Annual Exhibition of Paintings and Sculpture in the galleries of the Association on July 12, to continue to September 15. Three hundred and thirty-five works are shown, many of which are by artists of international reputation.

Among the paintings special mention may be made of a group by Frederick J. Waugh, who was awarded the North Shore Landscape prize of \$100 for his canvas entitled "Atlantic Coast." This prize is the gift of Alice Worthington Ball, a member of the Association, and was awarded this year for the first time. Other artists making notable contribution to the exhibition are Hugh Breckenridge, President of the Association, who is represented by a painting entitled "Ivory, Gold and Blue"; William M. Paxton, Richard E. Miller; Mary F. R. Clay, who is represented by her painting "Elizabeth," awarded the Proctor prize at the National Academy of Design, New York; Richard S. Meryman, Carl Nordell, Felicie Waldo Howell, Gertrude Fiske, Bertha Menzler Peyton, Louis Berneker, Aldro T. Hibbard, Lester Stevens, Morris Hall Pancoast, Harry Leith-Ross, Charles Reiffel, Edmund Tarbell, Lillian Meeser, H. Dudley Murphy and many others.

The sculpture group, though small, is of unusual interest. It includes Harriet Frishmuth's "Fantasie," A. H. Atkin's "Portrait Head of Hobart Nichols," and two character studies by Zolnay. Other works are by Louise Allen, Anna Coleman Ladd and Gertrude Fosdick.

The jury of selection for this exhibition was composed of the following: William Paxton, Chairman; Gertrude Fiske, Bertha Menzler Peyton, Harry Leith-Ross, Frederick Mulhaupt, Morris Hall Pancoast and Carl Nordell.

The Association ended its first season last fall with a record of splendid achievement. Forty-eight works of art were sold, including paintings, sculpture and etchings. Among the pictures sold were two important canvases entitled "Ice-bound Vessels" by Frederick Mulhaupt, and "The Client" by Gertrude Fiske. These were purchased by the Friends of American Art for the John Herron Art Institute of Indianapolis.

At the annual meeting of the Association held early in the summer Mr. Hugh H. Breckenridge was elected President, Col. John W. Prentiss, First Vice-President. Mr. Isaac Patch, Treasurer, and Mr. L. Edmund Klotz, Secretary.

AT THE
BROOKLYN
MUSEUM

At the Brooklyn Museum during the summer there were shown three group exhibitions—one a memorial exhibition of the works of Frederick W. Kost, N. A., who during his lifetime seemed to avoid the exhibition of his work, but who showed in his paintings delicacy of perception, poetic feeling for nature and refinement of color. The second group was by contemporary Canadian artists, and the third was of paintings of fresh-water and marine game fishes, by Louis Rhead, the last a unique showing.

The Director of the Brooklyn Museum, Dr. William Henry Fox, and Mrs. Fox, have recently visited Norway, Sweden and Denmark. This trip was made at the instance of the Scandinavian Foundation with a twofold purpose: first, the organization of an exhibition of Scandinavian paintings which is to be first shown during the coming winter at the Brooklyn Museum and subsequently exhibited in various other cities of the United States; and secondly, a general survey of the art conditions of the Scandinavian countries, with the object of arranging a Scandinavian section as a part of the Museum's permanent exhibit.

An interesting feature of the Museum's activities during the past season was a series of story hours for boys and girls, which was held on Saturday mornings in the auditorium of the building. These stories, which covered the varied fields of Art, History, Science and Industry, were supplemented during the week by industrial motion pictures, to which the various classes from the public schools of the city were invited. It was found that the showing of these films did much to stimulate interest in and appreciation of the actual museum collections, which the children were afterwards shown in the galleries.

Following a custom which has become quite general among those interested in the development of art appreciation among

young people, the Museum, through the Board of Education, instituted a contest among the pupils of the junior high schools of Brooklyn and Queens for the best essays inspired by visits to its galleries. Each pupil entering the contest was obliged to present in written form his impressions of the Egyptian Gallery, the Old Masters' Room, or the Gallery of Paintings by American Artists. The prizes consisted of seven framed copies of pictures found in the Museum, which were awarded to the seven schools from which pupils submitted the best essays. An eighth prize of the same nature was given individually to the student whose essay was considered the most meritorious.

At the Art Institute of THE CHICAGO Chicago during the summer ART INSTITUTE months there were a number of interesting loan collections on view. Among these was a group of twenty-one paintings from the collection of Mr. and Mrs. Frank G. Logan, including works by the early Dutch and English masters, as well as by contemporary American artists. Mr. and Mrs. Francis Neilson of Chicago also lent their collection of paintings and sculpture, which included examples of the work of such great painters as Jan Steen, Du Jardin, Pourbus, Gainsborough, Raeburn, Reynolds, Corot, Daubigny, Diaz, Dupre and Monet; and of a number of distinguished American artists. Specially noteworthy was a charcoal drawing of Eleanor Duse, by John Singer Sargent. Modern sculpture was represented in this collection by a sun-dial by Paulanship, a small figure by August Rodin, and two statuettes by Mario Korbel. Another private collection shown was that of Mr. Cyrus H. McCormick, Sr., which is more or less familiar to the Chicago public, having been frequently on exhibition there.

A number of rare tapestries were lent to the Art Institute and shown during the summer. These were hung on the walls of the Hutchinson Wing galleries and attracted many interested visitors. Among these special mention may be made of a beautiful Flemish tapestry woven at Brussels about the year 1700, lent by Mrs. Edith Rockefeller McCormick; two examples of the art of tapestry weaving of the seventeenth

century, lent by Mr. Francis Neilson; and two Flemish tapestries, also of the seventeenth century, lent by Mr. John C. McCutcheon.

In addition to these loans from private collections the Art Institute showed six one-man exhibitions—works by contemporary American painters, many of whom are natives of Chicago. Notable among these was a group of fourteen water-colors by Ben Silbert, an example of whose work has recently been presented to the Art Institute by Mrs. Emanuel Mandel, of Highland Park. Joseph Birren, of Chicago, showed a collection of eighteen works, many of which were painted at Provincetown, Massachusetts, where the artist has his summer studio. There was also a group of original drawings and decorations, chiefly in color, by R. Fayerweather Babcock, a Chicago illustrator of note and a former instructor in Poster Design at the Art Institute. Another interesting group was that of wood carvings by Charles Haag, a Swedish artist now making his home in Winnetka, Illinois.

A series of twelve large mural paintings showing primitive man and his ways of living is now being produced by John W. Norton, an instructor in the Art Institute School, for the Frank G. Logan Archaeological Museum at Beloit, Wisconsin. Five of these paintings, which show the figures nearly life size, have recently been completed and placed on exhibition at the Art Institute. Mr. Norton has devoted much time to research work in connection with the racial characteristics of early man, and his interpretation is especially interesting because he approaches the problem from the standpoint of a trained artist. One of the scenes represented is of the first men crossing the upper reaches of the Pacific from Asia to Alaska; another, entitled "The Lake Dwellers," shows a village on one of the lakes in Switzerland, where recently remains of such dwellings have been discovered by archaeologists. Another of these paintings is entitled "Before Man," and is a scene showing the jungle when the sabre-tooth tiger reigned supreme. Another shows the Algonquin Indians in America, and still another the Incas of Peru. The whole series of twelve, it is expected, will be finished by the first of January.

One of the galleries of the Art Institute has recently been made ready to receive the gift of fifteen American paintings, presented by Mr. and Mrs. Paul Schulze, of Chicago, in memory of their son, an aviator with the American forces in France, who lost his life in the service. The collection includes a beautiful example of the work of Emil Carlsen, two interesting Childre Hassams, two figure paintings by Robert Henri, and other works by such artists as Guy Wiggins, Frederick Frieseke, J. H. Twachtman, W. Elmer Schofield, William Ritschel and Charles H. Davis, to name but a few.

The School of the Art Institute will include among its faculty for the coming year Mr. George Oberteuffer and Mr. Leon Kroll. Mr. Oberteuffer will teach drawing and painting, coming to the Institute directly from the Pennsylvania Academy of Fine Arts, where he has taught for several years. Mr. Kroll will teach Life and Portrait Painting.

AMERICAN PAINTINGS IN THE WADSWORTH ATHENEUM

In the July number of the Bulletin of the Wadsworth Atheneum a complete list owned by the Atheneum is given. This list, which is unillustrated, brings to the minds of those familiar with American art a very graphic picture of the collection as a whole. Apparently the collection has been largely built up by gift, and not a few of the works included are by painters of the Hudson River school and its forerunners, Casilaer, Cole, Bierstadt, Gifford, Kensett, Richards. To be sure, the later comers are represented, from Inness and Wyant down to Ranger and the very up-to-date contemporary painter, Russell Cheney. There is a very interesting scattering of works by the early portrait painters—West, Copley, Stuart, Ralph Earl, Peale, Sharpless, Sully and Trumbull. Of the last there are a large number. Turning the pages, one's eye is caught by the names of Mary Cassatt, and that of J. G. Brown (What a gap between!), by those of Frank Duveneck who is represented by a portrait of Charles Dudley Warner, and of Winslow Homer, Homer Martin, William M. Paxton—another contrast—and Ruel Crompton Tuttle. What such a collection must mean to those who



THE SWORDFISHERMAN

C. R. PATTERSON

OWNED BY MRS. EARL E. BESSEY. SHOWN IN THE ALLIED ARTISTS' EXHIBITION

have watched the development of American art, but how inadequate it would seem to represent the art of painting in America to a foreigner or to the chance visitor in Hartford. And yet these painters whose works are here represented were men of great sincerity of purpose, who loved art for its own sake and who gave their best to their work.

THE PARIS
PRIZE

The Paris Prize of the Society of Beaux-Arts Architects, the most important award in architecture in this country, was won this year by Harry Kurt Bieg, a student of the Armour Institute of Technology in Chicago. This prize has been awarded annually for seventeen years, but went this year for the first time to a Chicago architect. It entitles the holder to be the guest of the French Government for two and a half years, as

far as instruction and privileges of membership in the Ecole des Beaux Arts are concerned. In addition the Architects' Association provides \$3,000 for living and travelling expenses during that period. The prize is not endowed, but has been donated each year by some patron of the arts. It was given this year by the Paris Prize Company, Inc., a corporation formed for the purpose. Among the donors in the past have been Andrew Carnegie, J. P. Morgan, A. D. Juilliard, Lloyd Warren, Robert Bacon, William A. Read, E. S. Harkness, Mr. and Mrs. William Emerson, Joseph C. Baldwin, Jr., and James Gamble Rogers.

The problem set for the architects in the most recent competition was the designing of a "Transportation Institute," supposedly intended to house a great private foundation whose funds are devoted to the study of all means of transportation. This was to include a museum of past achievements,

and a hall for the exploitation of current inventions, with experimental laboratories, shops and fields. A feature of the winning design was a large steel shaft over the central portion of the building, and treated as an integral part of the design, which might be used as a mooring mast for aircraft and for radio purposes.

The committee of architects making the award consisted of H. O. Milliken, Chairman; William A. Delano, R. M. Hood, O. W. Morris, E. S. Hewitt, E. F. Sanford, Jr., W. M. Kendall, Guy Lowell, H. Van Buren Magonigle, A. L. Harmon, R. H. Pearce, and D. Everett Waid.

ART IN
SAN DIEGO

A series of Sunday afternoon teas was arranged by the Friends of Art this summer. These interesting occasions were held at the Art Centre, when unique exhibitions were set forth and short educational talks given before the discussion over the tea-cups. In June the exhibition was a rare collection of antique samplers, lent by Mrs. Emma Hodge, honorary curator of the Chicago Art Institute. Mrs. Hodge gave an interesting talk about her remarkable treasures, and, with the enthusiasm of the true collector, took from her case rare bits of jewelry and old valentines which she could not resist showing. In July batiks were the subject of interest. Very unusual ones were loaned, among them a collection of the Javanese batiks belonging to Mrs. M. Siegfried of La Jolla, who claims the distinction of owning the finest collection of Javanese batiks in the United States. Miss Alice Klauber gave a talk on the history of batiks and Mrs. E. Bird explained their technique. In August handwoven fabrics formed the exhibition, and discussion was led by Mrs. Blanche Baxter.

The San Diego Art Guild gave a Spanish Supper at the Art Centre in June. About a hundred artists and lovers of art enjoyed frejoles, tamales, and the red and yellow decorations, also a musical program of Spanish character.

At the Museum, Mrs. J. W. Thayer's collection of Japanese prints has been shown in the upper gallery in conjunction with her old jades and rare ivories. This collection of prints is to be presented to the

University of Kansas in memory of Mrs. Thayer's husband. With a rare spirit of generosity Mrs. Thayer and several assistants have given lectures about the prints each week during the summer.

In June the exhibition of Selected Works by western painters was brought to San Diego by the Western Association of Museum Directors. This significant collection of eighty paintings by eighty artists was opened by a reception arranged by the Friends of Art.

In July the Friends of Art brought together a loan exhibition of old prints and engravings in the Museum Galleries, also a collection of modern block-prints.

In August the gallery was hung with an independent show arranged by the Art Guild.

The new Art Gallery being built by Mr. and Mrs. A. S. Bridges on the Plaza de Panama in Balboa Park is now under construction, but it may require one or more years to bring it to completion.

The Little Art Gallery is to have a new home for its first birthday. Miss Beatrice de Lack Krombach, owner and manager of this thriving institution, has purchased a property in Fourth Street, where she is building a modern fireproof gallery which she hopes to complete early in September.

H. B.

During the winter of 1922-1923 a group of artists and others desirous of aiding in the advancement of Art in San Diego expressed a desire to establish an Art Centre, which they believed could best function under the charter of the museum association. The moving spirit in the enterprise was the late Kamuelo Searle, who, with his boundless enthusiasm, enlisted the interest of artists and art lovers from outside the city as well as at home. The substantial character of the encouragement offered by the producing artists was manifest by a subscription of art which they would present to the Art Centre, totaling in value about \$20,000.

The first necessity of such a movement was suitable quarters. For just such a purpose, the beautiful New Mexico building in the park had long been in mind. This building, unique among the exposition structures, is



MY DAUGHTER HELEN

GERRIT BENEKER

CANADIAN NATIONAL EXHIBITION, TORONTO, AUGUST-SEPTEMBER, 1924

the best example in California of the Archaic Mission architecture of the Rio Grande Valley, having for its prototype the venerable Franciscan Mission on the Rock of Acoma in New Mexico, with modifications drawn from other missions of the same region and period. (The finest example of the New Mexico Mission style as distinct from the California Mission is the Art Museum in Santa Fe, which has become noteworthy among the art galleries of America.)

The saving of the New Mexico building from demolition along with the other state buildings of the Fair was due to a well-known benefactor of the park and Museum, who gave the money for its purchase from the state of New Mexico. With the cordial cooperation of the City Park Board, the

building was turned over to the Museum for the use of the Art Centre. With the expenditure of less than \$5,000, the greater part of which was loaned to the Museum for a long time at a low rate of interest by a generous friend of art, and through the enthusiasm and devotion of a number who gave freely of their time and means, the building was rehabilitated and furnished. It embraces an attractive and comfortable lobby for social purposes, a lecture hall with a stage, a dining-room, kitchen, and a number of studios for rent to artists.

Now the art organizations of the city are making headquarters in the Art Centre and cooperating with the Museum to make it a power for culture in the community.

At a recent meeting of the executive

board of the San Diego Museum Association, Mr. Maurice Braun, Mr. Cartaino Scarpitta and Mr. C. A. Fries were elected life members of the Museum in recognition of their generous gifts to the art gallery of the San Diego Museum.

ART IN
DETROIT

During the summer the Detroit artists were widely scattered. Percy Ives spent July and August at Manitou Heights, on Manitoulin Island, Ontario,

where for the past several years he has been studying Indian types with a view to doing a series of historical paintings on the Indian. He has been working lately on "The Last Stand of Tecumseh"; last November he finished "The Treaty of Saginaw."

Iris Andrews Miller, one of Detroit's most talented painters, left August 1 for Old Lyme, Connecticut, where she showed several canvases at the opening exhibition. Mary Chase Stratton of the Pewabic Pottery has returned, after two months in Italy and Spain studying old mosaics, to work in Detroit for the rest of the season. She is at work on several important commissions for church floor tile and ceramic mosaic.

In June interest ran high among art students here over the awarding of the Anna Scripps Whitcomb travelling scholarship of \$1,000. This is the first time that the genus Detroit-art-student has been recognized in any way. There were two contests for the prize. At the first the five most promising of the artists, craftsmen and sculptors were chosen to do a final work which had to be designed and executed in the three weeks between the first and second meetings of the jury. Although the final award was given to Robert McCallum for his design for a stained glass window, the jury wrestled long between his work and that of Alleene Lowery, a young metal worker whose decorative lead panel was distinctly good and whose improvement in design and execution has been nothing short of remarkable during the past few months. Miss Lowery was awarded a special prize of \$250 for further study and has closed her studio at the Society of Arts and Crafts and gone to Camp Hanoum at Thetford, Vermont, for the summer, where she will execute a lead panel for the chimney in the main lodge.

Marion Blood of Grand Rapids and Ralph Calder of Detroit were the winners this year of the George G. Booth Travelling Fellowship in Architecture, awarded at the College of Architecture, University of Michigan. The purpose of the fellowship is to encourage advanced study and to provide a broader preparation for architectural practice. Miss Blood is a member of the graduating class in architecture, and Calder graduated last year.

The Kerr Summer School of Art, started here last year by James Wilfred Kerr and Rose Netzorg Kerr, opened again in August. The results obtained last season with Hambidge's theory of dynamic symmetry, which Mr. Kerr teaches, were distinctly interesting to the layman, whose general impression of uninteresting daubs is more or less accounted for by the unthoughtful methods employed in teaching.

Two special exhibitions were shown at the Society of Arts and Crafts during the summer months, a group of pottery by Clara Poillon, who is interested in reproducing ancient forms and glazes, and a group of furniture reproductions from England designed by Sidney Houghton. Miss Helen Plumb, Secretary of the Society, spent some time in Boston and New York this summer, placing orders and arranging for fall exhibitions.

M. L. H.

The John Herron Art Institute of Indianapolis has to JOHN HERRON recently added to its permanent collection a group of ten primitive paintings. They represent the first purchase from the \$95,000 fund left by James E. Roberts for paintings, to be known as the James E. Roberts Collection. As the John Herron Art Institute has up to this time had no early European Paintings in its collection, this forms a very important acquisition from the point of view of the student as well as from the artistic aspect.

The paintings are hung in a small, octagonal-shaped room, where a special setting has been arranged for them. Four of the large pictures are hung against similar altar backgrounds of exquisite mahogany. These mahogany panels represent a gift of no mean value from a local

lumber company. They have been so finished that they have retained their beautiful surface texture but have, at the same time, acquired a tone which blends with the tones of both wall and paintings.

Above the remaining paintings narrow strips of wood have been installed to suggest arches, and the wall area within these arches has been stippled with gold and a soft green. The skylight has been painted in a stencil design of trefoils and arches in yellow and brown with a touch of green. This reduces the strong sunlight to a suffused glow which is particularly pleasing for the rich reds and blues and greens of the painting.

The paintings are chiefly of the fifteenth and sixteenth centuries, although one, the "Crucifixion" by Barnaba da Modena, is of the fourteenth century. They are typical of the painting produced at that time in Italy, Germany, Holland and Flanders and thus provide a valuable source of study of the spirit and the art production of those early years when modern occidental painting was first conceived. The group includes the following paintings: "Crucifixion," Barnaba da Modena (Bolognese School); "St. Blasius," Bicci di Lorenzo (Florentine School); "Madonna Adoring," Jacopo del Sellaio (Tuscan School); "Legends of St. James," School of Dierick Bouts (Flemish School about 1473); "Virgin and Child" (German school about 1480); "Madonna and Child," Vincenzo di Biagio, called Catena (Venetian School); "Annunciation" Jacob Cornelius Van Amsterdam (Dutch School); "Madonna and Child," Joost van Cleef (Flemish School); "St. Jerome," Giovanni Di Pietro, called Lo Spagna (Umbrian School); and "Crucifixion," Ambrosius Benson (Flemish School).

A plan is being put into effect by the Art and Educational Institutions and the artists and friends in Philadelphia of the late F. Walter Taylor, to establish a fund for the purchase of the collection of paintings, drawings and illustrations by this distinguished draftsman and illustrator which is now in the possession of Mrs. Taylor. From this collection, which comprises some 425 items, one group will be selected as a special memorial to the artist, to be placed in the new

Free Public Library of Philadelphia; another for the new Art Gallery now under construction; and others for the schools and galleries of the institutions that have contributed to the purchase fund. A minimum sum of \$5,000 is desired, but no subscription of over \$100 will be asked. The promoters of this plan, in calling the attention of representatives of the different institutions to the matter, have done so with the hope of making the tribute to Mr. Taylor's talents nation wide. Only institutions contributing to the fund will receive a selection of the drawings, the worth of which will be many times the value of the contribution. This is made possible through the generous response of the artists and friends of Mr. Taylor in Philadelphia. Members of the committee who will assist in making the selections of the different groups of drawings are George Harding, George Gibbs and Harrison S. Morris.

Among those who have paid high tribute to this artist is Joseph Pennell, who has had this to say of Mr. Taylor and his work:

"Walter Taylor was the last of the American Illustrators; the last artist who carried on the tradition that E. A. Abbey, the first of the American Illustrators, upheld and handed on to us who followed him, that Illustration was as serious as any of the Arts; and it was by the Illustrators living up to this high standard that American Illustration became a world power.

"Taylor learned, in the few years of his working life, two facts which all of us who have illustrated, and have followed Abbey, learned; that an artist can not maintain a high standard without the hardest work. And that even if he does maintain this standard, he will be dropped by up-to-date editors searching for something new, and this artless editing has driven serious illustrators out of the profession in this country and debased and degraded the magazines and books in which illustrations appear. Though Taylor had not been dropped he was preparing for the inevitable by experimenting in color and in craftsmanship. And in the last year of his life, he made this series of colored drawings which show what an eminent artist he was, hoping, as I believe, some would understand the quality of his work, and also, as drawings by the old men are now appreciated, so good work by



WINTER

G. AMES ALDRICH

SHOWN IN AURORA, ILLINOIS, SPECIAL EXHIBITION

younger men would be cared for, and I am sure he was right. They will be treasured. But in the midst of this work, and of other work equally distinguished, he was cut off in the full flower of his life. The drawings remain—and an artist lives by his work—and they show ‘the knowledge of a lifetime’ though until now none scarce has seen them, or suspected that we had such an artist amongst us. They were done to please himself. In all his work he set the same high standard, as is known to those who have seen his studies for his illustrations, better than other artists’ published prints, his charcoal portraits of great character, and his color notes of distinction. But of all, these are most himself, and most important. In these drawings he will live, and to those who understand they will make known what an artist he was, till yesterday, in our midst. He will not altogether die—by this work he will be remembered as a great American artist: he has done enough to live.”

The Layton Art Gallery, Milwaukee's oldest art institution, made a departure, during June, from its accustomed policy, in having a temporary exhibition on view. This was a memorial exhibition of the work of Helen I. Hoppin, in addition to which the annual exhibition of the Layton Art School was shown, the latter hung in the school studios.

Helen I. Hoppin was born and educated in Milwaukee, being a graduate of Milwaukee Downer College and the Layton School of Art. Although only twenty-five at the time of her death (which occurred in a railway accident in February, 1923), she left an amount of work which both for its quality and quantity was remarkable for merit. This exhibition included some sixty or more water-colors, a number of strong landscapes and life studies in oil, a series of life drawings, posters, bookplates, murals, etc.

Hitherto the only pictures shown in the Layton Art Gallery have been those of the

permanent collection given to the city of Milwaukee by the late Frederick Layton. Until 1920 the Gallery merely housed this collection, which includes, among others, a very fine Bastien-LePage, an Inness, two Blakelocks, a Constable, and a Corot. In 1920 Charlotte Partridge organized the Layton School of Art, of which she has from the first been director, and which became a part of the Layton Gallery. Soon afterwards she was made curator of the Gallery. It is understood that this innovation of installing a temporary exhibition in one of the rooms of the Gallery will be followed by other gradual changes in the Gallery's policy, leading to its playing a greater part in modern life and art.

The students' exhibition received much favorable comment both from the laity and from critics. During the past year the school has had an enrollment of 740 students. Irving Manoir, Gerrit Sinclair and John David Brein were among the faculty, which comprised fifteen in all. The summer session opened on June 30. Among the teachers were Charlotte Partridge, Marie Claussenius and Knute Heldner.

ART IN ST. LOUIS

During the summer a series of ten story hours for children was given at the City Art Museum on Wednesday afternoons at three o'clock and repeated Saturday mornings at ten o'clock. The subjects were related to the objects in the various galleries with the idea of creating definite appreciation of the collections, but the recreational intention of the hour was not forgotten by the supervisor of education at the Museum, who told the stories. The attendance was splendid and the children were eager, attentive listeners.

On display at the Museum in June were the water colors which made up the Fourth International Exhibition assembled by the Chicago Art Institute. It attracted considerable attention and several sales were made. At the same time the beautiful photographs by Clarence Kennedy of Smith College were shown. Professor Kennedy's purpose in photographing works of art in museums, both in this country and abroad, is to record, by means of the camera, those qualities in a work of art which the artist himself might have wished to empha-

size. His prints combine unusual technical skill with rare artistic perception.

The Fourth International Print Makers' Exhibition assembled by the Print Makers' Society of California was on display at the City Art Museum during July. It consisted of etchings, lithographs, block prints and engravings, and was the most comprehensive showing of contemporary work during the year. Countries represented were Austria, Belgium, Czecho-Slovakia, England, France, Germany, Italy, Japan, Sweden, the United States and Canada.

Casts of antique gems presented to Washington University by James E. Yeatman were on view at the Museum during the summer.

The City Art Museum announces its Nineteenth Annual Exhibition of Paintings by American Artists, which will open September 15 and remain on view until October 25. A part of the exhibition will consist of invited paintings selected largely from important exhibitions held at Chicago, Washington, Philadelphia, New York and Pittsburgh, where they have been passed upon by juries, and therefore will be exempt from jury action. All artists residing in St. Louis, or living within 10 miles of the city limits, are invited to submit their work for the consideration of a jury appointed by the Museum management, a jury from out-of-town, composed of William Forsyth, Paul Hadley and Walter Reid Williams.

Paintings by Leon Gaspard were on view at the Museum during August.

The St. Louis Art League has been reorganized under new management with a new purpose, which is to maintain a permanent exposition of Industrial Arts. George J. Breaker is the new president of the League and F. E. A. Curley has resigned the secretaryship which he has held for many years, and will devote himself to the publication of the *Art Spirit Magazine*.

The St. Louis Artists' Guild has announced its Twelfth Annual Exhibition by St. Louis artists which will open to the public on November 15. Eleven prizes are offered amounting to \$1,250. The jury of selection will be G. F. Goetsch, T. Kajiwara, C. G. Waldeck, Harland Frazer, Agnes Lodwick, Mary McColl, Mildred Bailey Carpenter, Nancy Coonsman, Caro-

line Risque and Adele Schulenburg. The jury of awards will be composed of three persons, one elected by the guild contributors, one appointed by the Board of Directors, and the third chosen by these two.

M. P.

The Royal Academy was better this year than it has been for many a long day. It is not often one has difficulty in tearing oneself away from Burlington House, yet such was the case this time. It was beautifully arranged, the craftsmanship was exceptionally fine and the colors were clear, brilliant and light. The whole show lifted the mind and gave pleasure—like the pleasure of spring. It seemed, too, as though this year everyone had taken a new lease of life. A magnificent piece of stone carving was the (unfinished) Pieta which is to go with the Memorial of Lord Kitchener into St. Paul's Cathedral. This was the work I liked best in the whole Academy. Here were design and craft skill, of the best, added to real depth of feeling and pure expression of human emotion, very haunting and memory evoking; it was effortless, big in conception and in execution. Rarely do we see such sculpture in England. It was the work of W. Reid Dick, A. R. A.

The rest of the sculpture was on another level. "Wanderers" by A. B. Pegram was very simple and touching, and well designed. "Motherhood" by Harry Parr pleased me too; both these showed the influence of Eric Gill. K. Hilton Young (Lady Scott) exhibited a sensitive nude statuette in wax, "The Keeper of the Ivory Gate." "An Indian Lady" in bronze, by Eric Schilsky, was an original portrait showing scholarship's skill, refinement of taste and reserve.

The greatest painting in the R. A. and fit to rank beside the great painting of all time was to be found easily in Orpen's "His Grace the Archbishop of York," at once a beautiful work and a great portrait. Next in rank was his "Viscount Wimbourne, P. C." The care and insight lavished on the heads of these outrival all contemporaries and all but the greatest of Old Masters, while the painting and arrangement of each picture gave pure joy to the beholder. His "Viscount Milner, K. G., G.C.B., G.C.M.G.,"

was a different sort of masterpiece, but here again great skill and great insight went hand in hand.

Augustus John was at his best in his portrait of Princess Bibesco wearing a white lace veil, into which a mediaeval artist could not have put more delicate work and feeling.

Florence Humphrey had a fine pastel portrait of Walter Sickert, which, in a few lines and without much display of color, gave the whole character of this interesting artist.

"An Artist's Wife" by K. K. Forbes was a clever little study of a careful woman at work ironing clothes. "The Pedlar" by H. Morley was a charming piece of pre-Raphaelitism. William B. E. Ranken's "Girl with a Bird" was beautifully painted in his usual cool and easy manner and with his careful eye for arrangement and color.

"The Herring Season" by Charles Simpson was a brilliant piece of work; and Terrick Williams with his "Quiet Evening, Harfleur" showed the real elements of great painting. Laura Knight's "A Rehearsal" was in her best style—a show piece. "A Suffolk Village" by Sidney North had quiet charm and deserved more than passing notice. Ethel Wright had a sense of design and color and her fluent painting was delightful—both her landscapes, "Cagnes" and "Old Cagnes," gave back some of the pleasure she experienced in that place.

That Charles Gere is a clever craftsman was evident from his "Wetterhorn, Eiger and Monch." Other works worthy of notice were "A Welsh Shearing" by Jarman, "The Spinnet" by Landau, and "Two of Them" by Dod Proctor.

The Goupil Salon of Modern British Art used to be the very antithesis of the Academy, but the latter now admits so very many different kinds of work that the former becomes a sort of overflow of picked paintings by many of those who exhibit in the Academy.

The Goupil show was a beautiful one carefully hung and well chosen. Here we saw several pictures of Venice in a more atmospheric vein than usual, as: a misty "St. Mark's" by Alfred Hayward, who saw it veiled in a sea mist; and a fragile watercolor by the same artist, "From the Piazzetta."

Walter Russell showed cool English

landscapes, "Southwick" and "Off the South Coast," in old-fashioned style finely rendered. Gilbert Spencer's "The Ploughed Field" was, on the contrary, very modern and full of lovely tones.

Tone-painting was a feature of this exhibition, perhaps the finest example being R. Wyndham's clear and limpid "Pale House, Syracuse." The artist's "Cathedral Tower, Amalfi" was an original and clever composition, showing old things in a new light with breadth and clarity. The Manchester Art Gallery has purchased "After Bathing" by Mark Gertler, who was not at his best here, despite lovely colors, for his figure is wooden. Meninsky was at his worst in this exhibition, but Albert Rutherston has rarely shown a finer piece of oil painting than his "Song of a Shirt," exquisite in detail and simple in design, as full of feeling and character as any Vermeer. This interior was a masterpiece of quiet craftsmanship and human interest.

The best landscape, I think, at the Goupil was by William Nicholson, "On the Wiltshire Downs," confined to delineation of folding grass-land. He also shows two "Still life" paintings almost equal to his best, "Harvest Jugs" and "Colored Gloves." I liked the last especially.

D. Y. Cameron's lovely little "The Hills of Provence" did not express the grandeur of the heart of France, and suffered from an old-fashioned frame.

Derwent Wood showed a brilliant series of "Still life" marvellously realistic and good in every way, but he lacks the touch of Nicholson, whom he evidently follows. James Pryde's "The Ruin" is one of his finest works, lovely in quality and dignified in style.

G. Clausen's "A Cottage Girl" was another splendid piece of restrained painting, though it has not the conviction of the Rutherston.

H. Davis Richter with "Espaly, Rocher S. Joseph" convinced one of his powerful gifts as a pastellist, and he is equally at home with oil, his "Roses" being the most lovely flower study there.

But I think Walter Bayes was the master among the younger school of this exhibition, his "House in Montignes," splendid in style and in its rare tonal values, was the most satisfying of all. There was a lovely

"Church Tower" by Arnesby Brown, and a *tour de force* in still life by Anna Airy.

Glyn Philpot's "Après-midi Tunisien" had been seen before, but could not be too often studied for its delicate and marvellous dexterity and human feeling. This brilliant picture is a museum piece.

A series of drawings by Augustus John filled one wall, and of those I loved best two "draped studies." Here, too, were some splendid examples of John Sargent in his unofficial mood—an "Arbour" filled with light and a living character study, "Head of a Bedouin Arab," with the magnificent insight and paint-quality so well known in this great artist.

In these two exhibitions one feels the wonderful ease with which technical difficulties are overcome by many painters of varied "Schools," but one is left wondering why they are so content with the well-worn subjects, and why they so often choose uninteresting things to paint! The prices asked were on the whole most reasonable.

AMELIA DEFRIES.

ART IN ILLINOIS

Peoria, Illinois, now boasts a well-established and well-equipped Art Institute. It was formed a little more than a year ago by the merging of the Peoria Art League and the Society of Allied Arts. Since that time it has purchased for its permanent home a commodious building, formerly one of the city's finest residences, situated on the brow of the bluff overlooking the business district. It is splendidly lighted, and the studios and galleries are well arranged. It provides not only a museum for the art of Peoria but a school where fundamental art courses are conducted in the fine and applied arts. Book and magazine illustration is taught, the designing and making of stage settings, commercial advertising and clay modeling, as well as painting and life drawing.

James E. McBurney, the Chicago artist, is director of instruction. He is assisted by Miss Leila M. Thompson of Peoria. Illustrated lectures supplement the work, and a special point is made of Sunday afternoons, when the exhibits are thrown open to the public and when gallery talks and inspiring addresses by visiting celebrities augment the appreciation of the public.

That Peoria is ready for this new development in her aesthetic and civic life is proved by the interest evinced on these open afternoons, by the promptness with which the various classes of instruction have been filled, and by the fine enthusiasm and cooperation of her citizens.

J. C. C.

THE Little Theatre Movement has swept across LITTLE THEATRE Canada and Calgary, Alberta, is one of the last of MOVEMENT the western centres to organize a society. It is away IN CALGARY to a promising development with a membership of two hundred, and Judge Roland Winter is president.

The inauguration of the movement turns attention to the early dramatic progress of Calgary. It is now fifty years since the nucleus of the city was established at the confluence of the Bow and the Elbow in the coming of the Royal Northwest Mounted Police. In the intervening years we conjure the life of the wild west, of hunters, trappers, Indians, cowboys, Red River carts, and in their trail comes a life with a promising artistic development.

One seemed transported on Moslem's Magic carpet as Mrs. Roland Winter, who has been closely associated with all artistic endeavor in the city for thirty years, told of the progress of the musical life of the city, of the dramatic societies, of the histrionic ability of the residents, of the plays, musical comedies, that were presented twenty-five and thirty years ago.

It was a story with a very human appeal as she pictured the young English ranchers, with the call of home still strong, riding in from as far as 40 miles, night after night, eager to take part or to enjoy the performances given.

Another outstanding dramatic development is the Home Theatre of Naramata, Okanagan Valley, British Columbia. That this theatre is out in the country on a fruit ranch, the upper story of a packing-house and yet has the most modern theatrical equipment that can be procured, makes it unique in the world.

To Mr. Carrol Aikens, poet, writer of plays, theatrical director, rancher, goes the credit of the inauguration and promotion of

this theatre in the British Columbia ranching country. He has built and equipped the theatre, and the students are given opportunity to work during the summer season on his ranch as fruit-pickers while studying the drama. Thus their expenses are paid and many university students avail themselves of the opportunity of a valuable summer outing. That it is carried on only for "art's sake" makes a strong appeal in Canada.

CHARLOTTE GORDON.

ITEMS

The American Academy in Rome announces the following awards of fellowships: In architecture, William Douglas, of New London, Connecticut, graduate of Yale University with degrees of B. A. and B. F. A.; in painting, A. Clemens Finley, of Harding, West Virginia, a graduate of National Academy of Design Schools; in sculpture, Harry P. Camden, of Parkersburg, West Virginia, a graduate of the Yale School of the Fine Arts; and in Classical Studies, Marion E. Blake, Ph.D., from Cornell University, Florence H. Robinson, A.M., from Columbia University, and Inez G. Scott, Ph.D., from the University of Wisconsin.

It is interesting to know that one of the leading newspapers of St. Louis, the *Post-Dispatch*, has instituted an annual competition for drawings and paintings in black and white of scenes in or identified with St. Louis, with the idea of stimulating interest among local artists and artists generally, in St. Louis scenes. The first of these competitions will be held from January 17 to February 14, 1925, under the auspices of the St. Louis Artists' Guild, at which time all the works submitted will be on view in the galleries of the Guild. Three prizes will be awarded in connection with the competition, a first prize of \$250, a second prize of \$100, and a third prize of \$50, the awards to be made by a jury selected by the Artists' Guild.

A collection of seventy-nine war drawings in black and white by Vernon Howe Bailey has been presented by an anonymous donor to the Smithsonian Institution of Washington, D. C., where it is now on view. These drawings were made in navy yards, ammunition plants, airplane factories, etc., and

include the first drawings ever made inside the plant of the Bethlehem Steel Company, and the first made with the American fleet at sea before it sailed to join the British fleet.

A new school of art is to be opened in New York on October 1 at the Grand Central terminal, under the direction of Edmund Greacen. There will be six large teaching studios with top skylights. A majority of the instructors are members of the Painters and Sculptors Gallery Association, but the school will have no official connection with the Association's galleries. The galleries will, however, be open to the students wishing to study its exhibits. The faculty of the school will consist of Wayman Adams, George Elmer Browne, Dean Cornwell, Helen Dryden, George Pearse Ennis, Nicholas Fechin, Edmund Greacen, Jonas Lie, Sigurd Skou and Ezra Winter.

As an evidence of the increasing interest in the art of the American Indian, an invitation has been received by Dr. Hartley B. Alexander, of the University of Nebraska, to deliver a series of lectures on Indian myth and art at the Sorbonne in Paris next season. Dr. Alexander has secured a large part of the material for these lectures during his frequent visits to Santa Fe and the northern Pueblos and plans to continue his research among the Indians of the southwest.

Mr. John E. D. Trask, formerly of New York City, and one time Director of the Pennsylvania Academy of the Fine Arts, assumed the office of Director of the Milwaukee Art Institute the first of last May. The exhibition of paintings and bronzes by living American artists, which was shown at the Art Institute during the summer months, was undoubtedly of his selection. It consisted of fifty-eight paintings and bronzes, and among the artists represented were Clifford Addams, Frank W. Benson, Emil Carlsen, Arthur B. Davies, Thomas W. Dewing, Frederick C. Frieseke, Daniel Garber, Lilian and Philip Hale, Childe Hassam, Charles W. Hawthorne, Gari Melchers, Willard L. Metcalf, Edward W. Redfield, Robert Reid, Robert Spencer, Edmund C. Tarbell, Walter Ufer, Charles H. Woodbury, Paul Bartlett, Charles Gaffly and Frederick G. Roth—a notable showing.

The Department of Architecture of the University of Illinois has announced the endowment by Mr. Francis J. Plym of two foreign travelling scholarships, one to be called the Francis J. Plym Fellowship in Architecture, the other the Plym Foreign Scholarship for Architectural Engineers.

A group of American artists, including Paul W. Bartlett, Leslie Cauldwell, Walter Griffin, W. S. Horton, Lendall Pitts and Ernest T. Rosen, held an exhibition during the early part of this summer at the Hotel Jean Charpentier, Paris. The attendance was exceedingly good, and a number of works were sold.

The Art Association of Newport opened its Thirteenth Annual Exhibition on July 12 in the galleries of the Association. Mr. Harrison S. Morris, of Philadelphia, is President of the Association, Mrs. Maud Howe Elliott, Secretary, and Mr. Walter Coles Cabell, Treasurer.

At the annual meeting the last of June it was announced that \$12,000 had been raised in the effort to obtain \$100,000 for endowment. Mr. Morris himself promised to give the twentieth \$1,000, provided \$7,000 was raised this summer.

The exhibition this season was thought to be of an exceptionally high order of excellence, varied and particularly interesting, inasmuch as it included notable works by a number of as yet comparatively little known artists.

Owing to extensive alterations in the addition of a children's study room, a book alcove and offices, the Montclair Art Museum closed on July 1, to remain closed until the middle of September.

The Provincetown Art Association held its Tenth Annual Exhibition of oil paintings, water-colors, pastels, etchings, drawings and block-prints from July 14 to August 11. Two prizes were awarded, one of \$100, the other of \$50.

An exhibition of Small Paintings and Sketches opened August 15 and closed August 27. The Students' Exhibition opened on August 31 and continues to September 13.

A memorial exhibition of paintings by Elizabeth H. Thomas was held by the Provincetown Art Association the last of June. Miss Thomas left a library of books on art which has been presented to the Art

Association as a memorial, and is the initial gift which founds a Reference Library of Art which has long been desired by the artists of the summer colony.

The Freer Gallery of Art announces two recent acquisitions in the department of Chinese Stone Sculpture. One is a stone slab, a part of a frieze, bearing upon its face in high relief, figures forming a part of a Buddhistic procession—a dancer followed by three musicians. It dates from the period of the T'ang Dynasty, the eighth century of our era, and is a very fine thing of its kind. The second stone, also of fine quality, is in the form of a lunette, designed to be placed over a rectangular opening. It is covered with an ornamentation in delicate relief, which includes three seated figures, a Taoist triad, placed within rich floral scrolls. The stone is particularly tough and hard. This sculpture also dates from the eighth century, the middle of the T'ang period.

Special interest attaches to the summer school of the Pennsylvania Academy of the Fine Arts, now in its seventh season at Chester Springs, Pennsylvania, in that it is a small community in itself. It has separate buildings for dormitories, studios, and assembly halls, and an exhibition building in which the work of the students is hung for general criticism. Also, lectures and plays are given in the large assembly room, and a swimming pool and tennis courts provide outdoor recreation. The school is under the direction of Mr. D. Roy Miller. Classes in painting have been under the supervision of Daniel Garber, Joseph T. Pearson, Jr., and George Oberteuffer; while Albert Laessle has directed the modelling classes, unique among which is the class in modelling farm animals. There are classes in landscape, costume model outdoors, drawing in the evening indoors, still-life painting, etching and modeling.

Word has been received from England that D. Y. Cameron, the great Scotch painter-etcher, has been knighted, a gracious and most gratifying evidence of appreciation of high attainment in the field of art by the Labor Government. As an etcher Cameron's name stands with that of Whistler, Seymour Hayden, and Meryon. The Library of Congress is fortunate in possessing an excellent representation of his etchings.

BOOK REVIEWS

ENGLISH POTTERY: ITS DEVELOPMENT FROM EARLY TIMES TO THE END OF THE 18TH CENTURY. By Bernard Rackham and Herbert Read, Both of the Victoria and Albert Museum. New York: Charles Scribner's Sons, 1924. Price, \$30.

When a book is both beautiful and useful in a practical sense there is the attainment of a high ideal. The first has been easily attained by the Scribners and the second required to be examined as to its validity. The object of the book is to examine critically the subject with the view of furnishing solid groundwork for collectors and chiefly to aid designers and craftsmen to improve the product in accordance with the English tradition. Such an attempt is commendable, albeit a formidable task. The authors also propose to try the efficacy of sound criticism in disposing of a number of legends which have grown about the subject and flowers with more persistence than the truth. Without waiting to sum up it may be said that the authors have creditably acquitted themselves of their effort.

Naturally, with the part of the subject whose *matériel* exists in fragments and rarely complete specimens buried in the ground and disturbed by chance excavations, not much can be said. This portion of the history, while incomplete, is most fascinating. The experiments, if they may be so called, on clay, such as finding suitable clay, tempering, surface treatment, and ornament, which had been going on since Neolithic times, formed the groundwork of English pottery, and the nexus was unbroken to the time of the Anglo-Saxons. The Romans, say the authors, supplied the wheel and kiln. This is taken as the debut of English pottery, and on the introduction of glaze, rendering porous ware impermeable and of wider use, the interesting phase of English ceramics treated in this work begins. If space permitted, one would make fuller quotations from the thoughtful and stimulating introduction. "Like most other arts, that of the potter had an humble birth in meeting purely utilitarian needs, but from the first it was potentially, no less than painting or sculpture, a means of aesthetic self-expression through the work of the hands. Sculpture, whether glyptic or plastic, had from the first an imitative intention, and is to that extent less

free for the expression of the aesthetic sense than pottery, which may be regarded as plastic art in its most abstract form. A pot, whether shaped by the hand alone or by the hand with the help of the wheel, is the direct expression of the thought or intuition by which the hand is set in action and guided. The subtle varieties of beautiful form which clay can be made to assume are endless; they cease to be beautiful in proportion as they diverge from the forms which clay may be required to assume without violence to its nature." . . . "The form of an earthenware vessel should in the first place be strictly appropriate to its use." . . . "All pottery should possess symmetry or some more subtle balance." . . . "In addition to symmetry or balance a good vessel possesses *vitality*, a quality due to the instinct of the potter." Then follows a discussion of the principles of decoration which is well worth laying to heart. The authors suggest that stylization or the modification of natural forms in the interest of symmetry and space to be filled is a need of English pottery. Stylization marks a considerable advance in artistic culture and such designs are not to be looked for in folk art, although traces of the beginnings may be found. Another topic is the discussion of "humour" in pottery. The English folk potter shows in innumerable instances a quaint humor, expressed in the pressing on of a handle, a quirk of the spout, and the like. No one can gainsay that clay has humor. The old potters had little literary or illustrative material to guide them; they were down in a well. They set out to make things of use, but the clay always made suggestions which, together with those of the wife, the sweetheart, the vicar, and others, gave him a chance to do something out of the common. The potter is a worker in primeval clay and fire and, like the smith, is a man apart and it must be said rather queer.

With the twelfth century something definite crops up in English pottery which remained in hiding during the Middle Ages. In Tudor times (1485-1603) the matter becomes clearer. Two illustrations of four Tudor jugs show most precious relics which suggest reminiscences of the Crusades. The authors, however, discountenance any foreign influences in English pottery. At the close of each chapter there is a bibliography

which will be helpful to the student. Under the heading, "The English Tradition," the authors present a great body of details as to the character and ornamentation of pottery which must be of the most sufficient aid to the collector and student of the ceramics of England. Here many of the legends in error are scotched. With the Tudor period foreign strains, as maiolica and Delft, appear, and this section is treated at length. The importance of this strain to the future of English pottery was incalculable. To the lover of earlier English pottery this is a terminus, however important the introduction was to be to industrial England. Another foreign introduction was stoneware, brought in from the Cologne district in Germany. The consequences of this importation were on the whole beneficial and are responsible for some of the finest ceramic achievements of the seventeenth century. The chapter on Staffordshire and the Rise of Industrialism particularly interests Americans, myriads of whom have "old English" ware such as came to America by shiploads. In reality an encyclopaedia which would bring order out of the Staffordshire chaos would be a boon to suffering museum curators. With a chapter on Leeds and Liverpool, one on the Neo-Classical Age typified by Wedgwood, and notes on the potters of Wrotham by Dr. J. W. L. Glaisher, this interesting and valuable work closes. There are 115 splendid plates.

WALTER HOUGH,
U. S. National Museum.

ORIGINAL COLOR PRINT MAGAZINE.
William Giles, London, Publisher.

This publication is to be issued once a year, about June first, and is "founded for the development and appreciation of the original color print." The present number, which is the first, contains besides many interesting articles, an original wood-block print in color by Allen W. Seaby, and a number by other artists in black and white. The edition is limited to five hundred and the annual subscription is one guinea. To anyone interested in block printing this would be a worth-while purchase. Subscriptions and communications should be addressed to The Honorable Secretary, Miss Erica Zehetmayr, B.Sc., Ailsa Road, St. Margaret's-on-Thames, London.
H. C. B.



THE MUNICIPAL BUILDING

A PAINTING BY
EVERETT L. WARNER

(See page 518)